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OUTLOOK FOR NEW SEASON REGARDED BY MANAGERS AS HIGHLY PROMISING

New Territories Open to Concert Givers—Fewer and Better Artists to Predominate—Bookings Outside New York Equal to Records of Previous Years—Heavy Advance Subscriptions for Orchestras an Indication—European Material Believed to Be Temporarily Exhausted

PROSPECTS for the approaching music season show no trace of unfavorable reaction to industrial and financial complications, but on the contrary seem more auspicious than in previous years, in the opinion of musical managers in New York.

Managerial activities, it is pointed out, may be classified in two divisions: those in the city itself and those in cities throughout the nation.

In the metropolis there are fewer bookings than there were last year, but it is probable that the attendance at individual concerts and recitals will be augmented through a process of concentration. The number of débuts by native musicians promises to be less than in several years, and the field of foreign débuts was nearly exhausted last season, leaving only a handful to appear before the New York public for the first time during the coming season. Several managers, who visited Europe during the summer in search of new concert material, returned with the belief that the field abroad has been drained for some time to come. As one manager put it, "The best artists in Europe have all been heard in America or will be heard during the coming season."

Outside of New York the bookings are well up toward the totals of previous years, and more are constantly being added. According to available data, the season in the "provinces" will be a more active one than last year and possibly more active than any season on record. Late in the spring the outlook seemed unpromising and bookings were exceedingly slow in coming in. This was attributed by New York managers to the fact that developments in the money market were felt in the concert field later than in the commercial world. Local managers were also made cautious by a fairly general falling off of attendance at concerts throughout the United States during the latter part of last season.

Once a booking is made, it is the local manager who makes the gamble on attendance in the case of most artists, because the New York manager receives his guarantee, and the margin of profit for the local manager lies solely in the matter of attendance. The booking depression showed signs of diminishing early in June and since that time has vanished completely, according to metropolitan managers.

Virtually every New York manager reports bookings for the coming season which open up new fields for his office, fields where his artists have never before been heard. This fact is regarded as indicative of a steady and healthy growth of musical interest throughout



ANNA FITZIU

American Soprano, Who Will This Month Add the Rôle of "Salome" to Her Operatic Répertoire When the Strauss Work Is Produced by the San Carlo Company. (See Page 11)

the country and particularly in towns of 10,000 and under. As compared with the last several years, fewer new artists are being placed on the market and many well-known singers and instrumentalists are to confine their activities to the territory outside New York, a situation which is attributed to the glutting of the New York market last season.

The status of the "box office" artists who draw capacity audiences under all circumstances has remained unaffected and bookings for these are equal to, or in excess of, the figures of previous years. This group of artists is, however, a relatively small one.

One of the most reliable advance criterions of the season is the forecast made possible through subscription sales of the symphony orchestras. These sales, both in New York and in the cities visited by New York orchestras on tour, are this year in advance of any previous record. This is regarded as proof that the concert market has not been affected by financial and industrial disturbances. Officials of the San Carlo Opera Company, the only all-season touring grand opera company with New York offices, report the same optimistic outlook.

[Continued on page 6]

In This Issue

- | | |
|--|--------|
| New Light on Adventurous Career of Mozart's Librettist..... | 3, 4 |
| Exponent of Ultra-Modern Music Discusses Program-Making..... | 4 |
| Out-of-Door Scenes Lure Musicians on Vacation..... | 5, 6 |
| Ukrainian Songs: Rich Folk-Lore of a Nation..... | 15, 27 |

BERLIN COMPANY TO STAGE "RING," WITHOUT CUTS, IN NEW YORK VISIT

Cycle to Be Given at Afternoon Performances—Other Wagner Works and "Fidelio," "Salome," "Fledermaus" and "Das Hofkonzert" Also Announced for Two Weeks' Engagement—Tour of American Cities Arranged, Beginning in February and Lasting Until May

THE "Ring" without cuts, five of the other music-dramas of Wagner similarly presented without resort to the blue pencil, Beethoven's "Fidelio," Richard Strauss' "Salome," Johann Strauss' "Fledermaus," and a novelty, "Das Hofkonzert," by Paul Scheinpflug, will be mounted at the Manhattan Opera House in February by Georg Hartmann, director of Das Deutsche Opernhaus of Charlottenburg, Berlin, formerly known as the Royal Opera. With the exception of the "Ring," the works sung in New York will also be presented in a tour of other American cities, lasting nearly three months, February till May.

This announcement was made last week by George Blumenthal, who for many years was associated with the late Oscar Hammerstein in his operatic and theatrical ventures. Mr. Blumenthal returned during the week from Berlin, where, he stated, he made final arrangements for bringing to this country a complete German company under Mr. Hartmann's direction which will make its American tour under the auspices of Das Deutsche Opernhaus. It will bring its scenery and appointments from that opera house for the tour, the investiture for the "Ring" to be returned as soon as the performances in New York are concluded, the Berlin Opera house postponing its own representations of these works from January until March to allow for the American venture.

The New York engagement will open Monday evening, Feb. 16, with "Die Meistersinger," which has not been sung in the United States since the season of 1916-17. Other Wagner music-dramas, aside from the "Ring," to be given in New York include "Tristan und Isolde," "Lohengrin," "Tannhäuser" and "Der Fliegende Holländer." Twenty performances in all will be given in two weeks, of which eight will be matinées. The "Nibelungen" cycle will be presented afternoons, "Rheingold" and "Walküre" in the first week, "Siegfried" and "Götterdämmerung" during the second week. Because of the length of performances in which no cuts are allowed, "Meistersinger" and "Tristan und Isolde" will begin promptly at six o'clock, according to Mr. Blumenthal's announcement, and the other Wagner operas at seven. It is said that a rule of no admittance to the auditorium during the progress of an act will be strictly enforced.

As the season at Das Deutsche Opernhaus will continue during the time this

[Continued on page 6]

GOLDMAN CONCLUDES COLUMBIA CONCERTS

Loving Cup and Wreath Presented to Band Leader

The final concert of the season of the Goldman Band was given on Friday evening, Sept. 8, when one of the largest crowds that has assembled on the Columbia University Green cheered Mr. Goldman and his men in a "request program," made up of such favorite pieces as the "Tannhäuser" Overture, the Second Hungarian Rhapsody of Liszt and works by Johann Strauss, Svendsen, Handel and Sullivan. Interspersed as extras were many of Mr. Goldman's own marches.

Both soloists of the season, Lotta Madden, soprano and Ernest S. Williams, cornetist, appeared on this program, Miss Madden singing the "Dich teure Halle" aria and encores and Mr. Williams playing Schubert's Serenade and extra numbers. They received ovations before and after their performances.

A wreath was presented to Mr. Goldman on behalf of the members of the band, another from admirers who have attended the concerts, the latter handed to the conductor by Murray Hulbert, president of the Board of Alderman, who delivered a very vital talk, praising the work Mr. Goldman has done in bringing good music to the people in other parts of the city, as well as at Columbia, through the performances of his band in a number of the city's parks this summer. A silver loving cup was also presented to the conductor by members of the committee of summer concerts, and a set of resolutions thanking him for his concerts in the parks, adopted at a recent meeting of the park board.

Mr. Goldman, in replying, thanked all who had helped to make the concerts possible, paid a tribute to his men, and asked the audience to aid in the preparation of next season's plans by subscribing to the fund as early as possible. In the five years of concerts Mr. Goldman holds a record for never having been absent from a single one through illness or for any other reason. He was given a hearty reception last week for what he has accomplished this summer.

A. W. K.

MORE STOKOWSKI CONCERTS

Philadelphia Orchestra Increases Subscription Series

PHILADELPHIA, Sept. 10.—The twenty-third season of the Philadelphia Orchestra and the eleventh under the conductorship of Leopold Stokowski, will be opened with a pair of concerts at the Academy of Music on the afternoon of Oct. 6 and the evening of Oct. 7 and will end with two concerts on April 27 and 28. The subscription series to be given at the Academy, the stage of which has been rebuilt to improve acoustics, will be increased to twenty-six pairs of concerts.

Four special concerts for non-subscribers, with programs from the regular series, will be given on Monday evenings. Two series of the children's concerts, which proved so popular upon their inauguration last season, have been arranged for Monday and Wednesday afternoons. The concerts formerly given at the University of Pennsylvania will be removed to the Academy of Music, with special provision for students and faculty members on Monday evenings. A special concert will be given for the

Fund for Bayreuth Festival Oversubscribed

THE Bayreuth Festival, planned for 1924, has been assured, according to reports from abroad. The list of patrons for the Festival Fund was closed on Sept. 1, after the desired subscription of six million marks had been more than realized. Two-thirds of the places in the Festival Theater are said to have been disposed of to the patrons. The first rehearsals for the Wagnerian series will be immediately begun at Bayreuth, under the conductorship of Siegfried Wagner and Herr Kittel.

Philadelphia Forum. The out-of-town schedule has been somewhat cut down, to permit of these arrangements.

The Fairmount Park Orchestra ended its first season under municipal sponsorship with a concert at Lemon Hill this evening. Thaddeus Rich, concertmaster

of the Philadelphia Orchestra, has been the leader during the final weeks, adding much to his popularity with well-conducted programs.

John Philip Sousa also ended his band's Willow Grove series this week.

WILLIAM R. MURPHY.

MUSIC FEATURED AT TORONTO EXHIBITION

Hear Bands and Soloists in Contests—Choir of 2000 Sings—Week of Opera

By William J. Bryans

TORONTO, CAN., Sept. 10.—Music played an important part in this year's Canadian National Exhibition, an annual two-week event which closed here on Sept. 9. The opening of a separate Music Amphitheater, a "Musical Day," a giant chorus of 200 singers, a week of grand opera in the new Coliseum, and musical contests for bands, vocalists and instrumentalists were some of the features.

On "Musical Day," Sept. 1, there was a varied day-long program. Musical events were sponsored by a number of exhibitors of pianos. In the "Radio Building" continuous programs were given. Groups of musicians on foot and on floats gave music about the grounds. Jules Brazil's "Rovers," the "Kiwanian Troubadours," dancers from the Somers School, the Carboni Operatic Singers and the Coleridge-Taylor double quartet of Negro vocalists all appeared.

A Ukrainian Choir, comprising forty-five naturalized sons and daughters of Ukrainia, gave native songs under the baton of Nicholas Yureezkiw. They represented the Sheokenko and Franko societies of Toronto.

During the afternoon nineteen bands played in contest. The winners were:

Class A—Queen's Own Rifles of Toronto, under Captain Hayward; the St. Catharines Concert Band of St. Catharines, led by G. Marks, and the Thirteenth Royal Regiment Band of Hamilton, under D. Anderson. Class B—Brampton Citizens' Band, led by H. E. Downs; Collingwood Kiltie Band, led by S. Chamberlain, and the First Wentworth Band, under E. P. Thornton. The judges were Captain Light, of the R. C. H. A., Kingston; H. A. Fricker, of the Mendelssohn Choir, Toronto, and Patrick Conway, of the Conway Band, Chicago.

The crowning feature of the day was

Mme. Tetrazzini Hails Youthful Tenor as "Caruso's Successor"

In Attilio Bagni, a young tenor from the United States, formerly a salesman in Chicago, Luisa Tetrazzini has discovered "Caruso's successor," according to a Universal Service dispatch from London. The soprano, who is now in the British capital, stated in a recent interview that Mr. Bagni's débüt would be made within a year, and that she intends to make one appearance with him in London. The young artist first came to her attention when she was singing in Chicago in 1919, when she advised him to study at the Naples Conservatory. His development since, it is said, has justified her predictions. The report states that Mme. Tetrazzini may sing with him in America.

Flonzaleys to Make British Tour Before Coming to America

Glasgow, Bradford, Wakefield and Edinburgh are the towns in Great Britain in which the members of the Flonzaley Quartet will play during the week prior to their London appearance on Oct. 23. In Edinburgh, they are scheduled for two concerts. Sailing on Oct. 25 for America, the quartet will open its nineteenth season shortly at the Westover School in Middlebury, Conn., where they have played every season for the last twelve years.

Mabel Garrison to Sing in Opera in Europe

Mabel Garrison, coloratura soprano of the Metropolitan, who has been studying with Lilli Lehmann in Salzburg since July, has been engaged for operatic appearances in Berlin, Dresden, Leipzig and Vienna. Following these, Miss Garrison will probably be heard as well in Barcelona and Madrid. She will return to the United States about Jan. 1 to fulfil concert engagements.

the singing of the festival chorus of 2000 voices, which appeared in the evening under the baton of H. A. Fricker. The audience, estimated at 20,000 persons, applauded the performance of numbers by Handel and Gounod, and patriotic songs.

Give Week of Opera

An especial feature was the season of grand opera given in the new Coliseum during the second week of the Exhibition by the De Feo Grand Opera Company. Popular prices prevailed, as the sponsors desired to benefit the public, rather than to gain a profit. Considering the conditions under which its work was done, the company gave performances of a fine standard. "Aida" was sung on Monday and Friday; "Madama Butterfly" on Tuesday and Thursday, and "Carmen" on Wednesday and Saturday. The artists heard included Dreda Aves, Edith de Lys, Mary Potter, Pauline Cornelys, Pola Rhodesea, Miss Cincolini, Armand Takatyan, Alfredo Gandolfi, Charles Milhau, Henry Weldon, Richard Bonelli and Luigi Dalle Molle.

The vocal and instrumental competitions sponsored by the phonograph exhibitors were of great interest this year. There were more than 175 contestants. The competitions were held in the Music Amphitheater, where hour-long programs were also given on "Musical Day," under the management of the Canadian Bureau for the Advancement of Music. The organizations which gave the latter events were the Kitchener Conservatory of Music, the Somers School, the Conservatory of Belleville, pupils of Verna Watson's studio, Toronto Conservatory and Miss Sternberg's pupils.

A number of prominent musical authorities were heard at a noon luncheon on "Musical Day." The Canadian Bureau for the Advancement of Music was represented by D. R. Gourlay, president. Others who made addresses were Dr. H. A. Fricker, conductor of the Mendelssohn Choir; Dr. A. S. Vogt, head of the Toronto Conservatory, who recently returned from Europe, and President Fleming, who suggested the need of better accommodation for music at the Exhibition.

Brings Suit to Oust Marie Rappold from New York Apartment

An action against Marie Rappold, operatic soprano, has been brought by Mrs. Jerome Cook to dispossess the artist of her apartment in West Seventy-ninth Street, New York. Mrs. Cook stating that she desires the apartment for her own use. It was alleged that the action had been instituted because of singing in the rooms late at night, but this is denied by J. Joseph Lilly, attorney for the owner. According to Mr. Lilly, a dispute has occurred about a \$900 deposit made by Mme. Rappold when she signed her lease. The singer states that she has not only spent a large sum upon repair and decoration of the suite, but that when she acquired it she deposited the \$900 to cover the last three months' rent, including that of September, but the dispossess notice alleges non-payment of the rent for September.

National Federation Issues Extension Booklet

Mrs. Cecil Frankel, chairman of the Extension Department of the National Federation of Music Clubs, has issued a booklet which will prove of great value in the formation of new state federations. It sets forth the aims of the Federation and explains its departments and methods of work and also contains a complete constitution and set of by-laws, compiled by Mrs. Frankel and suggested for use by state organizations.

Paderewski Reported in Excellent Health

George Engles, concert manager, who is arranging the coming American tour of Paderewski, has received a cable from the pianist, who is spending his summer at his chalet on Lake Geneva in Switzerland, stating that he is devoting several hours daily to his piano and that he is in excellent health. Mr. Engles states that there is no truth in the report that Mr. Paderewski was ill.

CURTAIN FALLS ON BALTIMORE OPERA

"Mikado" Closes Successful Season of Ten Weeks—Park Concerts

By Franz C. Bornschein

BALTIMORE, MD., Sept. 11.—Before an audience estimated at 3000, the ten-weeks' season of outdoor light opera at Carlin's Arena Theater closed on Saturday night with a hilarious performance of "Mikado." The artists included, as usual, DeWolf Hopper as Ko-Ko, and he was well seconded by J. Humbert Duffy, Herbert Waterous, Arthur Cunningham, Alice Mackenzie, Winifred Anglin, Annette Hawley and Bernice Merchant. A representative of Mayor Broening attended the performance and paid tribute to Mr. Hopper, bestowing upon him the title of "Lord High Executioner of Gloom for the City of Baltimore."

The season has been a great success, thanks to John Pollock, general director of the company; Frederick A. Bishop, stage director; Max Fiehander, conductor; Harry van Hoven, manager of the theater, and John Carlin, its owner. Besides the Gilbert and Sullivan operas, De Koven's "Robin Hood" and Sousa's "El Capitan" were produced.

Gustave Klemm, conductor of the City Park Band, has achieved considerable popularity with the series of nightly concerts he has been giving in the public parks. He has presented many American works, including compositions and arrangements of his own.

Dom André Mocquereau, of Quarr Abbey, leading authority on Gregorian and old liturgical music, was the guest recently of Mgr. Leo P. Manzetti, leader of the Schola Cantorum of St. Mary's Seminary.

CHALIAPINE FOR CHICAGO

Baritone Announced to Sing with Civic Opera Forces

CHICAGO, Sept. 11.—Feodor Chaliapine has been engaged by the Chicago Civic Opera Association. The Russian bass, it is announced, will sing in a limited number of performances during the coming season. Each subscription audience will have an opportunity to hear him at least once.

The announcement of Chaliapine's engagement has already stimulated the subscription sale, which opened Friday of last week. The sale of seats is far in advance of any previous season at this date.

Richard Strauss May Arrange Beethoven Music for Ballet

Richard Strauss is contemplating the arrangement as a ballet of Beethoven's "Prometheus" and "Ruins of Athens," according to a report published in *Morgen* of Vienna. The poem for the dance-drama, it is said, will be contributed by Hugo von Hoffmannsthal.

Charles M. Courboin Takes Organist's Post in Scranton Church

SCRANTON, PA., Sept. 11.—Charles M. Courboin has accepted the position of organist of the Hickory Street Presbyterian Church. Mr. Courboin is well known in America through his recitals in various cities, and has been organist at the First Presbyterian Church at Syracuse, and official organist for the City of Springfield, Mass. He is now in Europe, but will take up his new duties on Oct. 1. The organ at the Hickory Street Church is a fine instrument built last year from specifications prepared by Mr. Courboin. C. P. SICKLER.

Philadelphia Prison Inmates as Composers

PHILADELPHIA, PA., Sept. 11.—Two prizes, offered by Robert J. McKenty, warden, were won by inmates of the Eastern Penitentiary. The winning compositions, entitled "Fate" and "Ungehörlig," the latter by a Negro, were played by the prison band on Labor Day, and were praised by Hedda Van Den Beemt, conductor of the band. Five men submitted compositions.

Mozart's Collaborator Might Rival Hoffmann as an Operatic Character—Some Striking Contrasts of His Long and Adventurous Career in Europe and America

By OSCAR THOMPSON

An operatic character may yet be made of Lorenzo Da Ponte. As prototype for the adventurous poet of "The Tales of Hoffmann," he would have served Offenbach quite as well as E. T. A. Hoffmann, himself. Abbé, rhymester, libertine, fugitive, book-seller, dramatist, distiller, grocer and tutor of Italian, his life was a crazy-quilt libretto as absurdly patched as any of the texts which occupied the attention of the composers of his day. Alternating between success and failure, favor and disgrace, his periods of prosperity, which he usually converted into orgies of prodigality, ended inevitably in disaster and flight.

Everywhere, when trouble came, was heard the swish of skirts. The man who wrote for Mozart the book of "Don Giovanni" experienced personally something of "Il dissoluto punito." He knew, too, what it was to bask for ten years in the favor of an emperor; and what it was to suffer the deprivations of indigence in exile—to be poor in Venice, poor in Vienna, poor in Dresden and poorer in Brussels; to be near starvation with his young wife at The Hague; to be adjudged a bankrupt in London; and to find, when nearing ninety years of age, that even in America the problem of existence threatened to overwhelm him from day to day. That he lamented ever coming to this country, his letters show.

"If Fate had but led me to France," he wrote, "I would not now fear that my remains might become food for the dogs; I would have earned enough money to secure rest for my old body in the grave, and preserved my fame against oblivion."

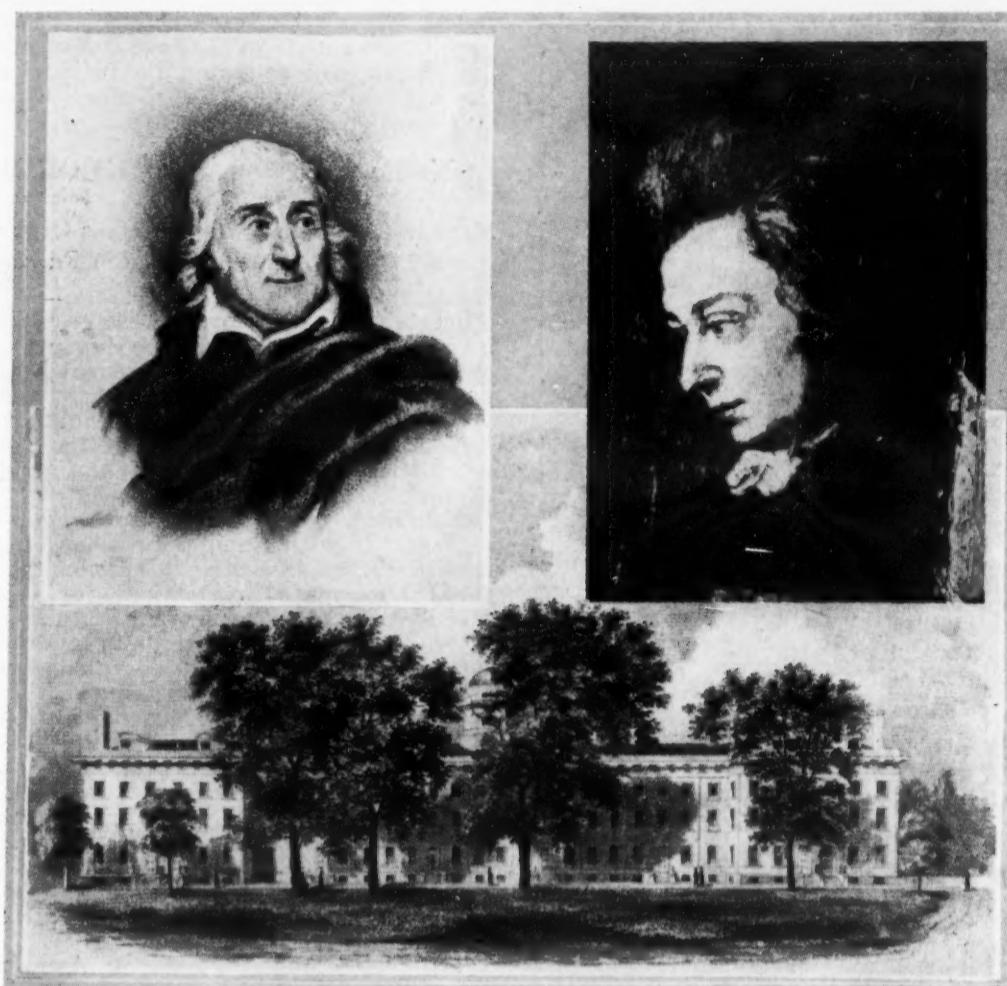
Rainbows and Furbelows

Of such nature was Da Ponte. He followed rainbows as he followed furbelows; and he scolded Fate—when not hurling invectives at his fellow men—whenever his genius for getting into amatory difficulties and libeling his rivals forced him to turn his back on his rainbows and take to his heels. All his life he talked and wrote of persecution and injustice.

Born in the Ghetto of Ceneda, near Venice, one of the numerous progeny of a Jewish leather-dealer who was twice married, he was of the type of Meyerbeer and Offenbach, gifted with that quick aptitude for the arts and the stage often manifested by persons of similar stock, but lacking depth or unusual vision; ambitious but concerned chiefly with immediate success; versatile, but with a touch of the charlatan and generally superficial; open to the charge of being more a poetaster than a poet; an apostate, and, like the two composers named, one who went through life with an appellation other than that given him at birth. Lorenzo Da Ponte had in his veins no drop of the blood of the renowned Da Ponte family of Venice, which gave to that city a Doge and several other leaders and statesmen. He began life as Emanuele Conegliano and became a "Da Ponte" when his father, about to marry a second time, embraced the religion of his new helpmate, a Catholic. Though plainly against his desires, Lorenzo was educated for the career of a man of the cloth, and so it was that the Abbé Da Ponte became a scandal to the church before he metamorphosed into something of an ornament for the theater.

New Da Ponte Biography

The story of Da Ponte's adventures has been related again in a new biography by Joseph Louis Russo, issued from the press of Columbia University, where (as has been told and retold so many times) Da Ponte was the first professor of Italian. Professor Russo's book probably is the only comprehensive work on Da Ponte's life now available in English. A footnote tells us that an English



At the Upper Left, Lorenzo Da Ponte, as He Appeared After Coming to the United States; from an Old Print. Right, an Unfinished Portrait of Mozart by J. Lange, at the Mozart Museum in Salzburg. Below, Columbia University, Then at Park Place, Near Broadway, New York, at the Time of Da Ponte's Professorship. These Pictures Appear in Joseph Louis Russo's New Biography of Da Ponte.

translation of the librettist's own "Memorie," written in Italian, is being prepared by Walter Littlefield, who, it will be recalled, recently engaged in a newspaper tilt with H. E. Krehbiel as to Da Ponte's authorship of the text for "Così Fan Tutte." But the "Memorie," written by Da Ponte after he came to America, partially with the object of justifying incidents that had placed the author under a cloud abroad, is regarded as being frequently more picturesque than accurate or truthful, and Mr. Russo makes it clear that while he has followed the "Memorie" step by step, Da Ponte's own narrative was accepted only where there was "no strong evidence against his veracity."

The Russo book suggests its University origin. It is the product of thorough research and is written with due caution—save that it seems to take the position that Da Ponte must be presumed guilty of all wrongs charged to him unless the contrary is proved. It reverts in a measure to older and moralistic ideas of biography, in that at times it censures, rather than describes; indeed, it takes another biographer, Marchesan, to task, because "while showing great severity toward Da Ponte's religious backslidings—a natural attitude, since the author is a Catholic priest—he is far too lenient toward the other shortcomings of the poet."

An Adventurous Career

Though not a professional adventurer like his friend Casanova, with whom Da Ponte corresponded, or a *beau sabreur* like Maurice de Saxe, perhaps the most picturesque figure of his century, Da Ponte, as followed from city to city in Mr. Russo's narration, supplies us with the material for a dozen such plots as he penned for Mozart, Salieri, Martini, Storace and others. We see him, avid for learning, stealing hides from his father's shop as a boy, to barter for a few books. We find him quarreling with a fellow student over a girl, with the amusing picture of his lifelong friend, Colombo, brandishing a knife while Da Ponte stands to defend himself with a bed-slat as his weapon. We find him teaching literature and rhetoric in the seminaries of Portogruaro and Treviso, and secretly mocking the cloth by excursions to visit his mistress in Sybaritic Venice.

Love and lubricity alternate with teaching and with rhyming in Latin. We find him resigning his place at Portogruaro to sink his identity in the swirl of masked celebrants along the lagoons. We find him among the *cicisbei* paying court to pampered Venetian wives. Gam-

bling and cheap amours replace the routine of the seminary. Then, at Treviso, where his gifts win him advancement, we see him fling a firebrand into churchly tinder by using what would correspond to modern commencement exercises for the reading of Latin verses that to-day (as Mr. Russo remarks) might be construed as of a Bolshevik character. In these, there is argument as to whether all law is not inimical to man's happiness and his rightful place on earth—an odd discussion for an Eighteenth Century abbé, entrusted with the teaching of young limbs of a church which primarily is a church of law. We see him tried, convicted, expelled. He returns to Venice and is soon in the meshes of a liaison that leads to prosecution and conviction on criminal charges. Warned of a search for him, he leaves Italy and takes refuge in Austria, but on the way we find him extricating himself from a situation in Dresden where he has paid court simultaneously to the two daughters, while also flattering the wife, of an Italian artist who has befriended him.

Favor and Success

We find him in straightened circumstances in Vienna. He writes an opera with Salieri that fails, but he has the emperor's ear, and "Le Nozze di Figaro," his first work in collaboration with the already conspicuous Mozart, brings him to fame. Salieri, who had taken a solemn oath to allow his fingers to be cut off rather than to write more music for Lorenzo's verses, recants. The greatest operatic success of Salieri's career is achieved by "Axur, Re d'Ormus," for which Da Ponte prepares the libretto. Other composers flock to him for texts. So popular, indeed, Da Ponte becomes that there are cabals against him, and a jealous surgeon, angered over another of Da Ponte's amours, administers *aqua-fortis* to him, so that he loses all his teeth. "Così Fan Tutte" and "Don Giovanni" are the only other librettos for Mozart, but meanwhile the poet is serving Salieri, Righini, Petrosolini, Weigl, Piticchio, Martini, Storace and others, besides writing plays.

Two other opera books are written simultaneously with that of "Don Giovanni"—"L'Arbore di Diana" for Martini, and "Axur, Re d'Ormus" for Salieri; the librettist regarding the book for Martini as the best of the three.

The world knows of the success of "Don Giovanni" at its première in Prague and its failure when subsequently given for the first time in Vienna. In the "Memorie," Da Ponte tells of a revision of the work—"we added a little,

Prosperity and Prodigality Alternate with Poverty and Disgrace—New Light on the Abbé Who Turned Dramatist Supplied by University Biography

we changed some songs." Only Mozart had confidence of its ultimate success with the Viennese.

Disaster and Exile

After the death of his patron, Joseph II, we see Da Ponte ignored by the new emperor, and presently we hear again the rustle of feminine garments and scent disaster. Da Ponte is charged with undue wire-pulling in behalf of a singer, known as "Ferrarese" (Adriana Gabrielli Del Bene, for whom Mozart wrote the vocally taxing rôle of *Fiordiligi* in "Così Fan Tutte") with whom our poet falls in love. When he resorts to invective to defend himself, he is forced to leave Vienna. We find him vainly seeking restoration to favor, and soon in dire poverty.

At Trieste he marries a young girl twenty years his junior—Nancy Grahl—whose affections he wins while giving her lessons in Italian. They start for Paris, but the French Revolution diverts them to London. There we find Da Ponte in continual difficulty, lampooning rivals and being lampooned by them; writing a few works for the stage, and opening a book shop; endeavoring to please two rival prima donnas (Banti and Morichelli) by writing operas simultaneously for them and stirring the enmity of one by producing a successful work for the other first. We find him making abortive efforts to establish Italian opera at Brussels and the Hague; then a bankrupt in London, and a fugitive embarked on a sailing vessel for America, whither he has sent his family in advance.

Mr. Krehbiel's essay, "Da Ponte in New York," published originally in the New York Tribune, and later in his volume, "Music and Manners in the Classical Periods," long since gave us an interesting picture of the remainder of Da Ponte's long career. Mr. Russo's volume presents much the same facts. Da Ponte was sixty years of age when he came to America, and had acquired a considerable family. But at sixty, even at seventy and eighty, he was still adventurous, varying his activities as a tutor of Italian with various commercial undertakings and with efforts to promote Italian opera—the latter ending in ashes, as had so many of Da Ponte's hopes, with the closing and burning of the Italian Opera House which he had been instrumental in building and financing.

Da Ponte Turns Grocer

The story of his meeting with Garcia, and the tenor's joy at finding in America the author of "Don Giovanni," is a familiar one. It is not more picturesque than the account in the "Memorie" of Da Ponte's efforts to sell groceries, in which he says he was sometimes obliged, "rather than lose all, to take, for notes due long before, lame horses, broken carts, disjoined chairs, and old shoes" among other tender.

Of Da Ponte's connection with Columbia University, Mr. Russo tells us little that is new. Apparently, the professor of Italian had no pupils there. The position was one in name only, as Da Ponte drew no salary, but was to be paid by such students as desired to learn Italian. None so desired, and the aged poet's Latin verses anent the "professor sine exemplo" are a heritage of his humor. For his physician, the octogenarian wrote verses the day before he died, and he was genial and naïvely vain, in spite of cumulative misfortunes, until the last. Interred in an old New York cemetery that is no longer a burial ground, his grave, as Mr. Krehbiel has shown, has disappeared. Mr. Russo relates that he, too, has made a vain search for some tablet or other marker that will disclose where Dr. Ponte's body was removed.

"Thus," he tells us, "by a strange coincidence, the bones of the old poet met with the same sad destiny as those of Mozart, and he who so often expressed

[Continued on page 4]

Futurist Music Is Not Necessarily Music of Future, Says Eva Gauthier

Protagonist of Ultra-Modern Songs Claims They Should Be Given a Hearing—An Architectural Analogy—Composers and Singers Must Begin with Academic Training

WHETHER recital artists should make up their programs of numbers which they think will interest audiences or choose numbers which they like themselves and let the public "take it or leave it," is a point upon which authorities, singers especially, differ.

Among the protagonists of ultra-modern songs no one at the present time occupies quite the place among recital artists as Eva Gauthier, who, in four seasons, has brought out 700 new works by contemporary composers.

"I've had every sort of name given me on account of this music," says Miss Gauthier. "I have been called 'the high priestess of cacophony,' and one critic was certain I was a native Javanese because I sang Javanese folk-songs in costume!"

"As a matter of fact, I am no more the former than I am the latter. I do not put forth this music as 'the music of the future,' nor do I claim that it has revolutionized or will revolutionize the entire art, but I do contend that it is an important idiom of the present time and as such it not only has a claim to being heard, but it imposes an obligation upon serious singers to present it. Time alone can determine its value."

The case is analogous to that of architecture. For many centuries the Greek and Roman orders were thought to be the last word, and so firmly fixed was the idea that when, along about the twelfth century another style appeared, it was called "Gothic," not because it had any connection with the Goths but because it was considered barbaric and outrageous. But during the next 300 years Gothic architecture became so firmly established that now one believes that it is the last word, although the possibility is not inconceivable that some great mind may arise that will give us another great architecture.

"Ultra" Music Popular

"As to whether the artist should sing for herself or for her audience, I don't know that I feel like making any absolute statement. You might think that my programs would appeal to only a very small class of listeners, but it isn't so. Throughout the country I have almost invariably had to repeat Debussy's 'La Chevelure,' and as a matter of fact the reason I started giving programs of 'ultra' songs was because once, early in my career, when I sang a group of them on a more or less conventional program, they received the most favorable notice from the critics. And, after all, there are 500 singers giving more or less academic programs, so someone has to do the others, don't you think?"

"But do not imagine that good songs of this kind are easy, either to find or to do well. I have a trunkful that I have just brought back from Europe, but by no means all of them will be available for concert programs. The freedom from restriction in the matter of form and harmonic structure has attracted a swarm of inefficient composers, and, from the resulting mass, it is a job to select what is really good and characteristic. And one must have had a thorough academic musical education to interpret this music. It's that way in all arts. Matisse made his pupils study drawing first of all, from the usual classic casts, before he would let them even attempt futuristic things. If I didn't know my Bach and Mozart I couldn't possibly sing Stravinsky!"

"A lot of composers waste their time and efforts by choosing bad poems to set. The most lovely music in the world can be ruined by being wedded to unpoetic verse. You might think from this that the ideal song was without words, but I do not believe that. Stravinsky's 'Pastorale' I think very fine, but after all a shepherd would probably sing without words a great deal of the time. Most of the other songs of this type are merely vocalises. On the other hand, I have



Eva Gauthier, from a Crayon Drawing by Sargent

some exquisite songs without accompaniment which I shall produce this season. This, in a sense, is a 'back-to-nature movement.'

"I am also considering doing a perfectly stereotyped program, just to show that I can. I know people will say I didn't make a 'go' of the other kind, and have had to fall back on conventional stuff, but I have no idea of ever giving up my ultra-modern programs. This music, however discordant it may sound to others, is melodious to me, so perhaps after all you might say that I choose my programs to suit myself!"

JOHN ALAN HAUGHTON.

Da Ponte's Life Like Opera Libretto

[Continued from page 3]

in his declining years the fear that he would be neglected by posterity, was denied even the hoped-for *vano conforto di tardi sospiri*."

His Fame Due to Mozart

Had Da Ponte written for Salieri and all the others to whom he supplied opera texts, save only Mozart, his name would scarcely be known to us to-day. Born about eight years before the great composer, he survived him by more than forty. Writing from Vienna in 1791, when Da Ponte had proposed that they should go together to London, Mozart, feverishly at work on the Requiem, expressed the conviction that his own hour was near. "I am on the boundary line of life and death, I shall die without having known any of the delights my talents would have brought me."

It is not intentional disparagement of the librettist to ponder why the Fates at which he railed should so soon have stifled the life of the genius to whom Da Ponte's latterday position is due. All who love music have dallied with imaginings as to how Mozart would have enriched our patrimony if he had been spared for another ten, twenty or thirty years. And Da Ponte, buffeted from city to city and land to land, fleeing the law and outraged men, struggling against poverty and forced with almost every lustrum to begin life anew; writing little in his later years but the narrative of his own tempestuous life, and that by way of self-justification and to make capital of his relations with men greater than himself; dwelling in memories and attacking old enemies whom he pictures as having conspired to hurl him back into the Ghetto—Da Ponte lived so long!

Marcel Dupré to Tour United States and Canada

Alexander Russell, concert director of the Wanamaker Stores and manager for Marcel Dupré, has received a cable from Mr. Dupré advising that he will arrive in New York on Sept. 27 by the Homeric. He will give his first recital in Montreal on Oct. 5. In addition to engagements

with the Boston Symphony and the Philadelphia Orchestra. Mr. Dupré has already been engaged for recitals in more than thirty states and provinces in the United States and Canada. He was elected an honorary member of the National Association of Organists at its recent convention in Chicago. Many of his recitals will be under the auspices of the association and the American Guild of Organists.

CONCERTS AT LAKE GEORGE

Mr. and Mrs. Henry Holden Huss Organize Programs for Scholarship Fund

LAKE GEORGE, N. Y., Sept. 10.—Two concerts of real worth were recently given here by Mr. and Mrs. Henry Holden Huss of New York. Among the patronesses were Mrs. Nathan L. Miller, wife of the Governor of the state; Mme. Louise Homer and Mme. Marcella Sembrich. Both concerts were for the benefit of the "Huss Scholarship Fund."

Mr. Huss collaborated in the concert of Aug. 21 with Samuel Lifschey, viola soloist, in an admirable performance of the Huss Sonata in E Minor for Viola and Piano, and also appeared in a Chopin group, including the Prelude in C Minor, Nocturne in G and E Minor Valse, all of which he played with rare charm. Mrs. Huss' artistic singing of songs by Hasse, Schumann and two by Mr. Huss was greatly appreciated. Ethel Grow, contralto, also sang three Huss songs and a Holmès song with color and opulent voice. The final number was the second Romanza and Finale of Mr. Huss' Concerto in D Minor for Violin, played brilliantly by Ruth Kemper, with the composer at the piano.

At the second concert, on Aug. 28, when Mr. Huss delighted his hearers with his playing of Chopin's Ballade in A Flat, works of Bach and Schubert and his own Valse in A and Polonaise Brillante. With Jerome Goldstein, violinist, he played his Sonata in G Minor, Op. 19. Both artists gave of their best in this beautiful work. Mr. Goldstein prefaced each movement with an original poetic analysis. Mrs. Huss contributed songs by Horn, Wagner and Schumann and four Huss songs, "The Smile of Her I Love," "Absence," "Pack Clouds Away" and "The Daffodils," the last named being new and receiving its first hearing. She sang all of them with polished artistry. Mr. Huss played her accompaniments sympathetically.

J. Fischer and Bro. to Publish Prize Part-Song

Samuel Richards Gaines' "Waken, Lords and Ladies Gay," the successful part-song for male voices in the competition organized by Swift and Company, Chicago, will be published by J. Fischer and Bro., New York. The same composer's "Russian Fantasy" for women's voices (Schumann Club of New York first prize) and "A Shepherd's Song" (Madrigal Club of Chicago first prize) will also appear in a Fischer edition.

Gerardy and Moiseiwitsch to Give Recitals

Benno Moiseiwitsch, pianist, and Jean Gerardy, cellist, will give a recital in Pittsburgh, Pa., under the management of May Beeble on Jan. 4. They have also been engaged by Paul Prentzel, of Waterbury, Conn., for Feb. 23. Mr. Gerardy's first appearance in New York will be as soloist with the Philadelphia Orchestra at Carnegie Hall on Nov. 21. Before returning to America, the cellist will make a concert tour of Poland.

Lucrezia Bori to Sing at Maine Festival

Lucrezia Bori, who has spent the summer in Italy, will return to America late in September for a concert tour before the Metropolitan Opera season. She will sing at the Maine Music Festival in both Bangor and Portland and in Washington, D. C.; Toledo, Detroit, Dayton, Cleveland, Kansas City, Mo.; Denver, St. Paul and other cities.

Thibaud to Open Tour in Winnipeg

Jacques Thibaud, French violinist, will arrive shortly in America, and open his tour in the latter part of October in Winnipeg, Can. Mr. Thibaud is booked to appear with the New York Philharmonic, Philadelphia Orchestra, and Cleveland, St. Louis and Minneapolis symphonies.

Charles Mertens, baritone, was the soloist in a radio concert from Bedloe Island on a recent evening. He has been booked for a number of engagements for the early fall and winter.

Scharwenka Will Renew Old Friendships on His Coming American Visit



Xaver Scharwenka, Who Is to Re-visit America Next Year

Xaver Scharwenka, who, as stated in last week's issue of *MUSICAL AMERICA*, is to re-visit the United States next year, will renew many old friendships in New York, where he conducted a conservatory from 1891 till 1898. Born in Samter, Poland, seventy-two years ago, Mr. Scharwenka went to Berlin in 1865, and within three years had attained the position of an instructor at the Kullak Academy. A year later, he gained his first success as a pianist at a concert in Berlin, and a few years afterward became prominent as a concert pianist in Europe and America. He further applied his capacity as a teacher in opening in 1881 the Conservatory in Berlin which bears his name, and was head of this institution for ten years, until he removed to America, and after he returned to Berlin in 1891. He re-visited the United States in 1913-14. Of late years he has not appeared very often on the concert stage, restricting his work mainly to teaching. His compositions, rooted in classic music, are strongly intermingled with Schumann-like romance, and derive a peculiar charm from the strain of Polish rhythms. Mr. Scharwenka's five weeks' master class at Chicago Musical College will begin on June 25.

Arthur Judson Opens New York Branch Office

Concert Management Arthur Judson, which became affiliated last spring with the International Concert Direction, Inc., of which Milton Diamond is director, has established a New York branch office in the Fisk Building. Mr. Judson will continue his activities in Philadelphia and in conjunction with the International Bureau will direct the tours of the following artists; Inez Barbour, Claire Dux, Estelle Hughes, Marie Tiffany, Margaret Matzenauer, Helena Marsh, Sigrid Onegin, Theo Karle, John Barclay, Clarence Whitehill, Bronislaw Huberman, Kathleen Parlow, Thaddeus Rich, Alexander Schmuller, Robert Braun, Alfred Cortot, Madeleine Groves, Leo Ornstein, Olga Samaroff, Frank Sheridan, David and Clara Mannes, Elshuc Trio, New York String Quartet, Philadelphia Festival Orchestra, Rieh Quartet, Rich-Kindler-Hammann Trio, and Stuart Walker's "The Book of Job." Elly Ney, Giuseppe Danise and Irene Williams will remain under the management of the International Bureau. A new department has been created to arrange and promote debut recitals and many are already scheduled for the season.

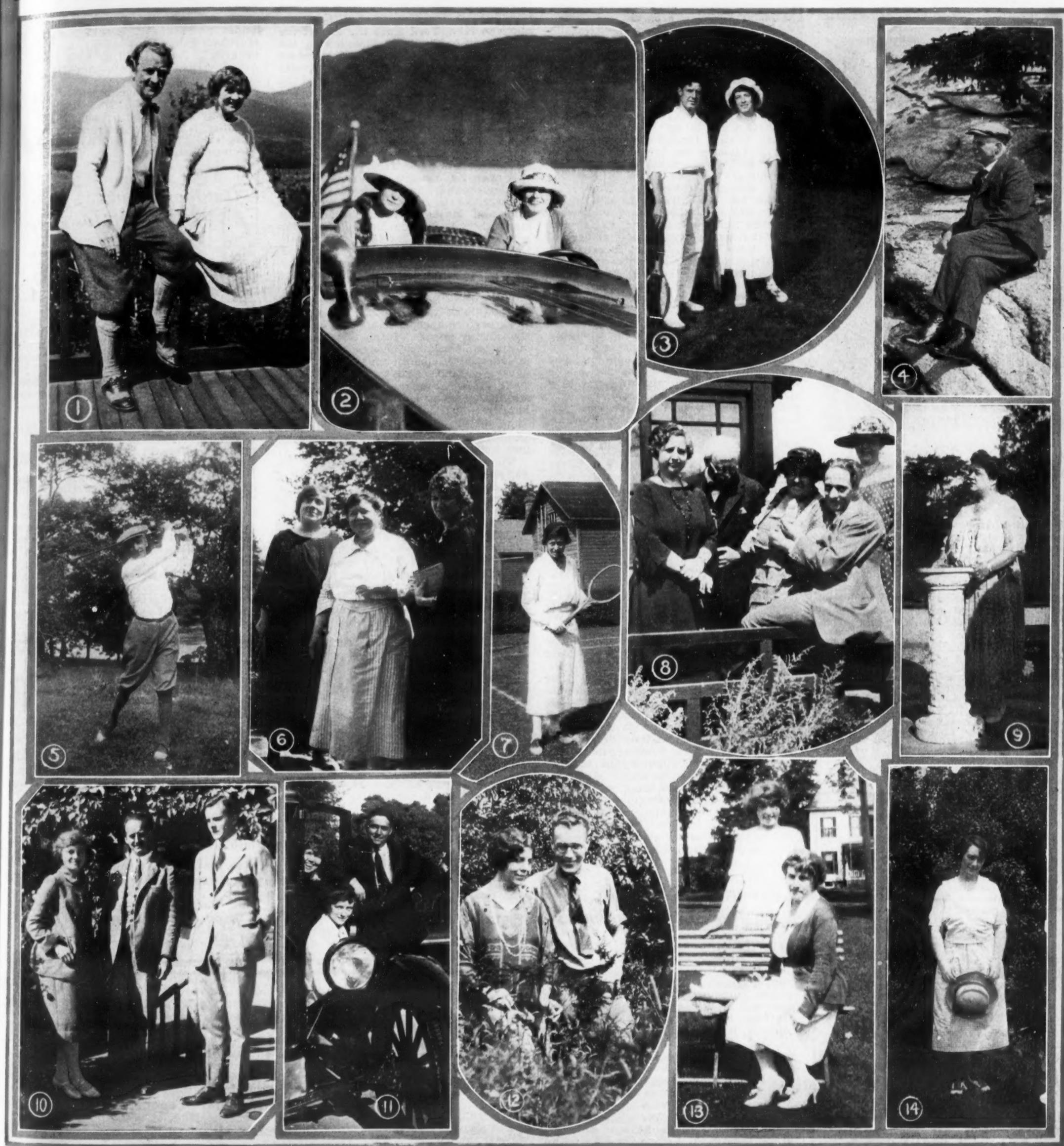
Appearances for Marion Rous

Among recent bookings for Marion Rous, who specializes in modern piano music, are a recital in Watteau dress of eighteenth century music on Oct. 12, in Summit, N. J.; a re-engagement by the Century Club of Scranton for Dec. 4 in "Concerning Program Music," and an appearance before the Mozart Club of Wilkes-Barre for Feb. 2 in "What Next in Music?"

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Out-of-Door Scenes Still Lure Many Artists



MUSICIANS SPEND VACATION IN PLEASANT RETREATS FAR FROM CONCERT HALLS

VACATION pursuits have engaged the attention of artists for many days, but now that the warmest quarter of the year is passing the artist reluctantly makes ready to resume the round of duties of his profession. In the lingering summer days, however, a number of musical folk are still upon holiday.

Florence Macbeth, soprano, recently paid a pleasant visit to Mr. and Mrs. Yeatman Griffith, her teachers, in the Catskill Mountains. The artist is seen in No. 1, photographed with Mr. Griffith, on the veranda of the latter's summer cottage, "Oudas," situated in Outrova Park.

"Speeding" on the water is not attended with all the penalties encountered

upon land. Mary Mellish, soprano of the Metropolitan, recently demonstrated (No. 2) to a friend the possibilities of her boat, the "Miss Mary." The place is Lake George, N. Y.

"Arrowhead Cottage," at the same resort, is the scene (No. 3) selected by Alexander Bloch, violinist and teacher, and his wife, Blanche Bloch, pianist, for a summer sojourn.

A choral conductor at leisure is revealed in No. 4, a picture of Frederick W. Wodell of Boston. Also well known as voice teacher, Mr. Wodell decided to bolt his studio door for a brief time and betake himself to Boothbay Harbor, Me.

The links occasionally call imperatively to Nikola Zan, New York baritone and voice teacher. He recently devoted a

pleasant afternoon to golf at the Pelham Bay course (No. 5).

Ethel Glenn Hier, composer-pianist, who has spent the summer at the MacDowell Colony in Peterboro, N. H., is shown (No. 6) with Mrs. H. H. A. Beach, composer-pianist (center), who has also been at Peterboro, and Katherine Adams, poet and novelist (left). Both Mrs. Beach and Miss Hier have made settings of poems by Miss Adams.

Penelope Davies, mezzo-soprano, appears with her racquet in No. 7, as a tennis enthusiast properly should. After an extended Pacific Coast tour, the artist has had a pleasant period of relaxation at Pembroke, Ontario.

A presentation of an ivory image of Billiken, the grinning god of good luck,

is the subject of the ceremony one sees in No. 8. Adolph Bolm, dancer, is doing the honors, and Nellie C. Cornish, head of the Cornish School, Seattle, is the recipient. Left to right are Lois Adler, Calvin B. Cady, associate director of the school; Miss Cornish, Mr. Bolm and Louise Van Ogle, musical lecturer.

A charming garden at Deal Beach, N. J., sequesters Gina Ciaparelli-Viafora, operatic soprano and voice expert, in No. 9. She will reopen her New York studio in September.

The Sittig Trio is presented (No. 10) at Stroudsburg, Pa., where after returning from a five-months' tour, its members are preparing winter programs. Pic-

[Continued on page 6]

**John Doane Acclaimed
in Two Open-Air Organ
Recitals in San Diego**



John Doane, New York Accompanist, Coach and Organist at Big Bear Lake, California, Where He Spent His Vacation Late Last Month

SAN DIEGO, CAL., Sept. 9.—John Doane, who has completed a successful summer course during his stay here, gave an open-air organ recital recently at Balboa Park for the benefit of the San Diego Civic Auditorium, and was assisted by two of his pupils, Vernice Brand, contralto, and Marie Kempty, soprano. The large audience was so enthusiastic that a second recital had to be given, and this was equally successful.

In La Jolla Mr. Doane gave a joint recital on Aug. 15 with Natalie Boshko,

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violinist, in which both artists were received with approval. The concert is scheduled to be repeated here on Sept. 14. The day following the La Jolla concert, Mrs. Doane, Mr. Doane's mother, gave a musical at her home for ninety guests, at which a program was given by Elizabeth Stevens, soprano; Natalie Boshko, violinist; Charles Wakefield Cadman, composer-pianist, and Mr. Doane, pianist and accompanist. Among the guests were Victoria Boshko, pianist, Mme. Max Heinrich, Havrah Hubbard, Mr. and Mrs. Montague Glass and Mr. and Mrs. Peter B. Kyne.

Late last month Mr. Doane went for a holiday to Big Bear Lake, seven thousand feet above sea level, where he is shown in the accompanying snapshot. He returned to San Diego on Sept. 5, and is scheduled to leave for New York on Sept. 17. He is booked to give an organ recital on the way East at Muskogee, Okla., on Sept. 21, and will return to his position of organist and choirmaster of the Church of the Incarnation, New York, on Sept. 24, where, with his professional choir, he will resume his series of oratorio and organ recitals on Sunday afternoons at 4 o'clock. Mr. Doane will open his New York studio on Sept. 25.

In addition to his teaching and playing while here he made an address on Aug. 4 before the University Club on "The Place of Music and the Musician in the Community." During his summer course many of the leading singers of this city and vicinity worked with him. Mr. Doane placed Elizabeth Stevens, soprano, of Bay City, Mich., who studied with him, as voice teacher in Grinnell College, Grinnell, Iowa.

**Heavy Bookings for
New Music Season**

[Continued from page 1]

Questions put to a score or more New York managers brought answers virtually the same in every instance. "We expect a prosperous season and one which will be more normal than last season, when there were too many artists in the field."

Each season for some time past has brought an extension of American managerial activity in the Australasian concert field. As the musical season in the Antipodes coincides with the summer months in America, artists are able to devote their entire time to the winter season here, and during the summer make tours of several weeks in Australia—a fact which bears promise of additional earnings for both artists and managers. New York managers report that the Australian business is highly profitable and that visiting artists are received there enthusiastically by large audiences.

**Promise "Ring" for
New York Audiences**

[Continued from page 1]

company is in America, the organization which Director Hartmann will bring over will be a composite one, with singers from his own institution and others selected from leading opera houses of Central Europe. These will include artists loaned by opera companies in Munich, Hamburg, Cologne, Berlin and Breslau. Among those on the roster, according to Mr. Blumenthal, are Ottile Metzger, contralto, who has been heard in America before; Vera Schwartz, soprano, described as having succeeded Marie Jeritza in Vienna, and Fritz Vogelstrom, a tenor from Dresden. Virtually a double company and a double orchestra will be required because of the

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arduous nature of the schedule outlined. Conductors will include Leo Blech and Edward Moerike. The company, it is said, will number about 200.

All works presented will be sung in German, including "Salome," which has been presented in French at all performances in New York since the one at the Metropolitan in 1907 which led to the interdiction of the Strauss music-drama there. "Das Hofkonzert" is a novelty by Paul Steinplug, which received its première in Berlin last February. The score has been described as a melodious one and the opera has been likened to Strauss' "Rosenkavalier."

Mr. Blumenthal states that the German company will sail Jan. 3 on the George Washington from Bremen and will open its American tour Jan. 29 at Baltimore and Jan. 30 at Washington. Other cities to be visited between that time and May, according to Mr. Blumenthal, will include Boston, Philadelphia, Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, Milwaukee, Minneapolis, St. Paul, St. Louis, Kansas City, Denver, Salt Lake, Los Angeles and San Francisco.

While the "Ring" production must be shipped back to Berlin after the New York performance, according to terms of the official release of the main portion of the company, the operas on tour will include "Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan" and "The Master Singers," "Fidelio," "Fledermaus," "Das Hofkonzert" and "Salome."

A possible feature of the tour, Mr. Blumenthal said, will be twenty concerts directed by Siegfried Wagner.

The schedule for the two weeks' engagement in New York is as follows:

Monday evening, Feb. 12, "Die Meistersinger"; Tuesday evening, Feb. 13 (première), "Das Hofkonzert"; Wednesday afternoon, Feb. 14, "Tristan und Isolde"; Wednesday evening, Feb. 14, "Lohengrin"; Thursday evening, Feb. 15, "Die Fledermaus"; Friday evening, Feb. 16, "Tannhäuser"; Saturday afternoon, Feb. 17, "Fidelio"; Saturday evening, Feb. 17, "Der Fliegende Holländer"; Monday evening, Feb. 19, "Das Hofkonzert"; Tuesday evening, Feb. 20, "Sa-

lome"; Wednesday evening, Feb. 21, "Fidelio"; Thursday afternoon, Feb. 22 (Washington's Birthday matinée), "Lohengrin"; Thursday evening, Feb. 22, "Die Meistersinger"; Friday evening, Feb. 23 (to be announced); Saturday afternoon, Feb. 24, "Der Fliegende Holländer"; Saturday evening, Feb. 24 (farewell gala performance), Act I, "Lohengrin"; Act II, "Die Fledermaus"; Act I, "Die Walküre"; Act III, "Die Meistersinger."

"Der Ring des Nibelungen"—Tuesday afternoon, Feb. 13, "Das Rheingold"; Thursday afternoon, Feb. 15, "Die Walküre"; Tuesday afternoon, Feb. 20, "Siegfried"; Friday afternoon, Feb. 23, "Götterdämmerung."

**Outdoor Scenes
Attract Musicians**

[Continued from page 5]

tured are, left to right, Gretchen Sittig, violinist; Fred V. Sittig, pianist, and Edgar H. Sittig, cellist.

The threesome in a motor car (No. 11) comprise Frieda Peycke, Los Angeles composer, with Elizabeth Furlow, whistler, and Harold Flammer, New York publisher. The scene is Pasadena, home of Miss Furlow, and the vehicle acknowledges Miss Peycke's as "its mistress' voice."

Fannie Dillon, composer, and Frederic Dixon, with whom she has been studying piano, are seen in No. 12 at the latter's summer home at Monroe, N. Y. Mr. Dixon will play a prelude by Miss Dillon at his forthcoming Aeolian Hall recital.

The Catskill country, enshrined in the tales of Irving, serves as background (No. 13) for a recent holiday spent by Helen Bock, pianist, and her manager, Annie Friedberg. The spot depicted is at Stamford, N. Y.

The feminine devotee of golf in No. 14 is Lillian Beatey, lyric soprano, who is seen at the Portsmouth Country Club links. She will open her New York season in October.

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Would you be astonished if I told you that two of our leading orchestras are competing, through representatives in Europe, for the services of Arturo Toscanini. The two are the Boston Symphony and the New York Philharmonic.

It has been reported that there was a time when Toscanini was ambitious to conduct the Boston Symphony after the Muck period. On the other hand, if it is a question of money and Toscanini is willing to come over, largely because of present conditions in Italy, the New York Philharmonic is likely to win the prize for the reason that the New Yorkers have finally gotten Clarence Mackay, the multi-millionaire squarely at their back, and Mackay, you know, is not only ambitious but very tenacious. He has determined to make the Philharmonic the leading organization of its kind in the world, that is, if energy, enterprise and money can accomplish the desired result.

We have been treated to conflicts of millionaires in financial matters, in railroads, in leading industries, but this is perhaps the first time we have the chance to see a struggle between very wealthy men in which a symphony orchestra is the objective.

Whether Mackay's incursion into the orchestral field will stir up Flagler, another multi-millionaire, who is back of the New York Symphony remains to be seen. If it does, the cause of music will be the gainer whatever else suffers.

* * *

The Poles in Poland—there are a good many of them here—are already emitting wails of woe that Ignace Jan Paderewski has retired definitely from their political life to return to the concert stage.

When I say the Poles, I mean the Nationalists. The Radicals, it appears, are very much relieved at the announcement.

Paderewski is now practising many hours a day in preparation for his tour, which begins next November. They say that in the past five years he only played twice, once on the occasion of his wife's birthday in 1919 at his hotel in Warsaw and once when he was in California last spring, which event was memorable as it showed that his wonderful memory is absolutely unimpaired.

* * *

Where do you suppose is the greatest public library of music in the world? It is not in Paris or in one of the great music-loving German cities, but in that very businesslike, manufacturing English metropolis known as Manchester.

It was founded some thirty years ago by the late Sir Henry Watson. On his death it came into the charge of the Manchester Libraries Corporation Committee.

The collection has nearly 40,000 volumes. It began with the discarded score of Haydn's "Creation." Every known branch of music is represented. There are some 800 operas. There are 2500 volumes of piano music and 4000 single copies of piano music, over 5000 books of reference and biography. The library has over 2000 orchestral scores.

Stephen Williams, writing in the London *Daily Mail*, says that all sorts of

men and women flock to the library daily. If you glance into the reading room, you will find some trolley conductor, tired and dusty, absorbing "The Rheingold," while another is studying a violin concerto. Many are the strange requests made at the borrowing counter, as a young thing who asks for "One Fine Day," by Madame Butterfly" and a young man asking for "Three Dances" from the German by Henry the Eighth."

So great is the public interest in this library that the committee of the public libraries in the ancient city of Hull are advocating the need of such a library in their city.

What an institution of this character means is shown by the fact that there are no less than three hundred choral societies in Manchester and the surrounding district giving public performances. This would militate against the preconceived notion which we have that the English are not at all musical.

* * *

To commemorate the notable service to music by Franz Kneisel, whose quartet for years occupied an unsurpassed position in our musical world, a music lover gave the funds for Kneisel Hall at Blue Hill, Me. The Hall consists of a music room seating about 300. There is also a library, study, kitchenette and bath. There is a fine veranda commanding a wonderful view of Blue Hill Harbor, the mountains and the valley with its pretty village. The kitchenette and bath are evidently intended for the performers.

Among the decorations in the auditorium there are autographed portraits of Horatio Parker, Frank Damrosch and H. E. Krehbiel, of the *Tribune*. There are also some rare old Italian prints. Naturally, there are portraits of Beethoven, likewise Tchaikovsky, Brahms and others. A most interesting picture is one of the original Boston Orchestra under Nikisch, with Kneisel as the concertmaster. About him are the old guard, most of whom have since made names for themselves.

It is a good sign that we are beginning to honor our great musicians, especially when they are still alive and do not wait till they are dead when we spend more money in flowers for their funerals than they perhaps ever saw in a single week of their professional careers.

* * *

It is but a few years ago that a sweet little lady called upon me accompanied by her mother. They came to ask my advice with regard to their contract with the Chicago Opera Association, which was then under the management of Cleofonte Campanini. The young lady's name was Florence Macbeth, who had already acquired considerable reputation in concert and in opera whenever she got a chance. It did not appear as if she was to have very much chance with the Chicago Opera that season and that was the trouble.

Since then, however, she has come into her own under Mary Garden's management, and is to-day recognized as one of our leading and most distinguished singers in her particular rôles.

What do you suppose Florence did when she had won out?

Why, she started a fund to help ambitious young music students from her own town, and that town is Mankato, Minnesota. So you see that she is a born American, though some people have concluded from her name that she had to be born in Scotland. It is unnecessary to state that she is not related even distantly to the gentleman who, according to Scottish history, was urged on to murder by a deep and designing wife.

Whenever she can do so, Miss Macbeth goes home and gives a benefit concert, and the fund is enriched by several thousand dollars. Some of our singers who have won wealth as well as reputation are not particularly anxious to have it known where they were born, as if that mattered. You can't help it anyhow, so why not be proud of the place where you were started?

* * *

Henry Theophilus Finck tells a very interesting story how he made Heinrich Conried manager of the Metropolitan. He says it was the easiest job he ever undertook, but after some of his experiences with Conried, he is careful to add that there were times when he almost regretted having helped him to the position.

It was at the time when there was a successor wanted to Maurice Grau, and as Finck says, the friends of Walter Damrosch were working overtime to get the job for him, so a panic seized Henry Theophilus lest he would have to listen twice a week to Walter's two operas and other things that would not enthuse him.

Just about then the Sun had an editorial in which it listed the men who might be fitted for the position, and Conried was one of them. At the time Conried was a very successful theatrical manager as well as talented actor in the German Theater on Irving Place. So Henry Theophilus went to Conried and asked him if he had seen the *Sun* article, which he hadn't. He also asked: "How would you like to be the manager of the Metropolitan?" Conried said that he hadn't thought of it, but if it were offered him he might take it.

So a short editorial indorsing Conried appeared in the *Evening Post*, followed the next morning by another in the *Times*, seconding the motion. A few days later the directors met and offered Conried the job.

While Conried gave some fine performances, his régime was clouded over by charges of financial mismanagement. These matters involved certain payments which had been charged to a French tenor and which were said to be in excess of the amount the tenor actually received.

However, as Finck says, at that time the manager of the Metropolitan did not get a very large salary, while singers got huge emoluments. But things have changed, for Gatti gets \$30,000 a season. He earns it. If you knew what he went through with his temperamental singers, the directors, the wives of artists and the husbands of others, you wouldn't take the job at the price.

* * *

Henry Theophilus has also expressed his satisfaction that he is not a musical critic in Germany or a traveling correspondent writing about Mahler, Reger, Bruckner, Hugo Wolf, for he considers all these men mediocrities, except in the matter of technique and scholarship. From the creative point of view, they rank, he writes, about with Mascagni and Liszt. Puccini or Massenet together had more genius than all these fellows who, after being practically unknown, are now being idolized and festivalized in Germany. *Faute de mieux*, for want of betters, as the French say.

* * *

That was a very gracious and appreciative review by Louis A. Springer of John F. Porte's book on Edward MacDowell, which appeared in a recent issue of the *New York Herald*. Incidentally, Springer tells us some very good stories, one of which relates to Schumann, who, he says, was neglected in much the same way as MacDowell. His wife, a pianist, was much more widely known. It is said that at one time, after Mme. Schumann had played before the court in Holland, the King turned to her husband, who had already begun to be known through his compositions, and said: "Are you, too, musical?"

Another story relates to Paderewski and is typical of that distinguished virtuoso. It tells how a wealthy personage asked Paderewski as to the best method of employing money for the advancement of music in America.

"Give it to MacDowell," said the pianist, "so that he can retire and teach and through his compositions enable him to do a great deal for American art." However, the "wealthy personage" didn't take the hint.

MacDowell, you know, was at the time musical professor at Columbia University, being the first to occupy the newly created chair of music there.

It isn't generally known that MacDowell studied for a time with Teresa Carreño, the Venezuelan pianist, who was a beautiful woman and had various matrimonial adventures, one of which was with the notable pianist D'Albert, but her friends always believed that her one and only love was the Italian baritone, Tagliapietra. I have an autographed portrait of hers in which she signs herself with his name.

Mr. Springer describes MacDowell's attitude to music and musicians very clearly and ably. He says that he was intensely loyal to America and American traditions, insisting that the American composer should be treated on absolutely equal terms with foreigners and according to his merits. He wanted Americans to encourage their own in Music, Art and Literature, and that we should not respect a third rate artist simply because he came from a foreign country having traditions of culture. His ideals are embodied in that remarkable haven for creative artists at Peterboro, New Hampshire, known as the MacDowell Colony.

This is precisely the attitude taken by your editor in all his public addresses, namely, that we should judge American artists and musicians on the merits and not discriminate against them simply because they are American, and, on the

other hand, that we should get rid of our ridiculous craze for everything and everybody foreign regardless of merit to the detriment of our young talent which we have often permitted to starve when it was just around the corner.

* * *

Writing of Peterboro, N. H., reminds me that it is but a few years ago that way up in Minnesota I was present at a recital given by Mrs. MacDowell, the widow of the great American composer. We saw a frail figure in black go to the piano and entertain us for nearly two hours with charming renditions of many of MacDowell's most noted works. She was kept busy by repeated calls from the audience for this piece or that, to all of which she responded most graciously. I learned at the time that Mrs. MacDowell was going all over the country giving these recitals, the profits from which all went to the maintenance of the MacDowell Colony, whose resources have naturally been much strained during the recent years of war and business depression.

In some cities, way out in the Far West, by the bye, they have been so impressed with Mrs. MacDowell's devotion that they have raised funds for her.

Curious, isn't it, that none of our great millionaire supporters of music and art have realized the opportunity afforded by Peterboro to really do something worth while for creative American talent? Meanwhile Mrs. MacDowell continues her devoted work.

I believe that just before he was stricken with illness John McCormack contemplated giving a great benefit concert to aid the Peterboro Fund. No doubt, when he returns, he will carry out his generous intention.

* * *

Did you know that Nikolai Sokoloff, the conductor of the Cleveland Orchestra, who has done such notable work for that organization, which he has raised to a high standard, had an opportunity, while on a vacation in England recently to conduct the London Symphony Orchestra at the Welsh Eisteddfod? This festival, you know, is one of Lloyd George's pet hobbies.

The discovery of Sokoloff as a musician and conductor of note was made by Sybil Thorndike, when she was touring this country with the Ben Greet players. When she had a theater in Manchester, she brought Sokoloff over to be her musical director, but after some service there she returned to the United States. He was engaged for the Eisteddfod, and got an additional chance to conduct when Hamilton Harty broke his ankle. They say Sokoloff made a deep impression.

* * *

Elvin Singer, well known musician and music teacher of Detroit, writes me from Vienna that while he was in Lucerne last June he was entertained by Minnie Hauk (Baroness von Hesse-Wartegg), who had just returned from Paris after undergoing a serious operation on her eyes, her doctor promising to restore her sight in three months. As we know, since then, the poor lady has gone totally blind.

"After tea," writes Singer, "she sang for us the 'Habanera' from 'Carmen' and other songs. She was greatly pleased to receive a copy that I gave her of MUSICAL AMERICA, in which her picture and a notice appeared."

One large oil painting in her home represents the time she sang before the court of Franz Josef II in Vienna. Her accompanist was none other than Franz Liszt, and the audience shows the Kaiser, the Czar of Russia, Crown Prince Rudolf and about forty others.

Her house is only a stone's throw from the villa of Richard Wagner, which King Ludwig of Bavaria purchased for him. It was bought since by a rich philanthropic gentleman of Lucerne. It is not occupied nor for sale. A tablet on the front states in German: "In this house lived Richard Wagner from April, 1866, to April, 1872. Here he finished the 'Meistersinger,' 'Siegfried,' 'Götterdämmerung,' 'Beethoven-Kaisermarsch,' 'Siegfried-Idyll.' His only son Siegfried was also born in this house."

* * *

Recently I wrote you that the majestic Margaret Matzenauer is rejuvenating near Long Branch, on the Jersey coast. According to Raftery, in the New York American, she is leading a pretty strenuous life. He gives the following schedule:

Saturday, motors to Ocean Grove, hears Mme. Schumann Heink, meets her after the performance; motors to Deal, guest of Mrs. Frederick Starr; motor-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

home; up at 6:30 a. m. Sunday morning, motors to Norwood golf course, digs up grass until 11 o'clock; motors to Deal Casino, dons one-piece bathing suit, jumps into tank, smiles when she sees that the tank doesn't overflow; home for lunch, dresses, motors to eat in town; attends polo match, motors home, cooks her own dinner, washes the dishes (her servants left one day last week because there were

no movies handy); dresses for the evening, off to another party.

* * *

There is a story, said to have been told by Mary Garden at a Chicago reception. It appears that they were criticizing a certain conductor. His work, said Mary, is so poor that it reminds me of the Cinnaminson Brass Band. That brass band gave a concert one night. The music wasn't very harmonious to start with, and it kept getting worse and worse, till there was such a crash and blare as had never been heard before even from the Cinnaminsons. The audience, however, applauded. Then the first cornetist wiped his brow and muttered to the con-

ductor: "What's the next selection, pard?"

"The Maiden's Prayer," replied the conductor.

The first cornetist looked startled. "Holy smoke," said he, "I just been playing 'The Maiden's Prayer.'"

I think I have heard this story before, but it may be new to some of your readers and, anyway, it is sure to go with Mary's authority, says your

Mephisto

Rhythm of the Waltz Is Born in Viennese, Herma Menth Declares

VIENNA has made many contributions other than the waltz to the musical world, and the list of sterling artists who claim that city as their birthplace is a long one.

A pianist of Viennese birth whose art has won a growing regard among American audiences and who has enthusiastic praise for the appreciation of our concert-goers is Herma Menth. The hospitality of the people of the United States was especially stressed by the artist in a recent conversation.

"The visiting musician has a wonderful welcome in the West," she says. "Dinners and receptions are given for one, until there is really no time for sleep! At least, I have found it so. In Minneapolis, where I was soloist with the Symphony under Mr. Oberhoffer last season—and, incidentally, I shall play with them again this year—I discovered a relative, a member of a distant branch of our family, whom I had never known. She first learned of my work through the columns of *MUSICAL AMERICA*, and insisted that I be her guest during my visit. In Canton last season I gave three recitals, which I am told is a distinct record for that city."

Program Ingredients

The making of programs, an important factor of any artist's success, was discussed suggestively by Miss Menth. "What secret formula have I for my lists? Well, I think variety is an important consideration. Programs should contain something for everybody. They should avoid sameness and, of course, not be too long. Novelties add great interest to a recital. Thus I have been playing a rare and charming composition by Couperin, 'Allegresse des Vainquers,' which I found in a little shop in Paris. Then I am an enthusiastic admirer of MacDowell's works.

"Being a Viennese, I do not neglect the waltz in my recitals. The rhythm of it, I fancy, is born in us, and if I were to compose, it would certainly be in this tempo. The compositions of Karl Ziehrer are my favorites; in the Ziehrer waltzes there are both laughing and crying. They are universal in their appeal. I



Photo by John Weiss
Herma Menth, Pianist

specialize in these in their original form, as I believe that concert arrangements spoil their individuality.

"The aged composer was a dear friend of my father, and from a letter which I recently received from him and Mme. Ziehrer, I was very sad to learn that they are still in want. They now live in a little house in Vienna—Erdbergstrasse 1, is the number—and Ziehrer expressed the hope that he might see America again, where he received so cordial a reception as Conductor at the time of the Chicago World's Fair."

After a summer passed in recreation, Miss Menth will resume her concert work as a soloist at the Eastman Theater, Rochester, N. Y., on Sept. 10. She will be heard in a Carnegie Hall recital in November and will fulfil engagements in the Middle West and in California, in addition to making a series of records for the reproducing piano.

Miss Menth is the wife of Dr. Moriz Stoehr, inventor of an adjustable transposing keyboard for the piano and a music typewriter.

R. M. K.

these transcontinental trips his catalog has made great strides. A new, complete catalog just issued by Harold Flammer, Inc., of New York, contains biographical sketches and halftones of many noted American composers.

Women's Philharmonic Society Begins Twenty-fifth Year

The Women's Philharmonic Society of New York will, with the coming season, enter upon the twenty-fifth year of its existence with great possibilities for its future success under the management of Mrs. Leila H. Cannes, its president. Owing to increased membership, larger studios have been engaged for the monthly concerts and the reorganization of its women's orchestra and chorus is under way.

John Barnes Wells Soloist with Choral Society of Washington, Conn.

John Barnes Wells, tenor, after spending the summer with his family at Roxbury, N. Y., returns to New York this week to resume his concert work. Mr. Wells was soloist on Aug. 26 for the sixth time with the Washington, Conn., Choral Society at its annual summer concert. So successful was Mr. Wells that he was obliged, after singing his second group of songs, to add seven encores. He has composed a number of new songs, two of which are to be published this fall by the Boston Music Co.

FEDERATION OFFERS PRIZE

Libretto of "Pan in America" Ready for Musical Setting

The National Federation of Music Clubs announces that the \$400 prize libretto, "Pan in America," by Robert Francis Allen, is now ready to be submitted to composers of the United States who wish to compete for the award of \$600 for setting the "lyric dance drama" to music. The prize-winning work will be performed at the Thirteenth Biennial Convention of the Federation, to be held in Asheville, N. C., next June. All scores must be submitted by Dec. 1 next. Communications relative to the contest should be addressed to Mrs. Edwin B. Garrigues, Bellevue-Stratford Hotel, Philadelphia, Pa.

Mr. Allen, winner of the libretto award, is the author of many poems and articles and of a pageant, "The God of the Out-of-Doors." He is a native of Massachusetts, a graduate of Boston University and principal of Central Evening High School, Boston. The prize "dance drama" is descriptive of the power and joy of Music, and is said to be unusually well adapted metrically for a musical setting.

Mrs. Moore of Poughkeepsie Married to Richard de Sylva Northrop

POUGHKEEPSIE, N. Y., Sept. 9.—Elizabeth Evelyn Moore, author of song lyrics and music reviewer of the *Eagle-News*, and Richard de Sylva Northrop, violinist, both of this city, were recently married. Mrs. Northrop is prominent in local musical circles, and many of her verses have been set to music by well-known American composers. She is the Poughkeepsie correspondent for *MUSICAL AMERICA*. Mrs. Northrop's first husband was Lieutenant Duncan Lyle Moore, who served as instructor in the United States Air Service during the war, and died shortly after the signing of the armistice. Mr. Northrop, who is known on the concert stage as Richard de Sylva, was a pupil of Albert Stoessel and of the Institute of Musical Art, New York.

Philadelphia Women's Orchestra Plans Many Concerts

PHILADELPHIA, Sept. 9.—The Women's Symphony Orchestra, J. W. F. Leman, conductor, will give concerts during the coming season in New York, Chester, Pa., Swarthmore, Pa., Coatesville, Pa., Reading and Philadelphia. The soloists who will appear with the organization are Bessie Philips Yarnell, contralto; Earl Beatty, pianist; John Barclay, baritone; Helena Marsh, contralto of the Metropolitan Opera, and Tekla Farm-McKinnie, soprano. The orchestra will fulfill a week's engagement at Keith's Theater in Philadelphia in December.

Kansas City Little Symphony to Give Lecture-Concerts

KANSAS CITY, Mo., Sept. 9.—The Kansas City Little Symphony, N. De Rubertis, conductor, will give a series of six lecture-concerts at popular prices at which the development of chamber music will be illustrated. The organization will be assisted by Edith Rhetts, who aided the Kansas City Symphony last season in its series on music appreciation. The concerts are planned especially for teachers and students of public schools and music schools.

BLANCHE A. LEDERMAN.

Norden Returns from Vacation in West

PHILADELPHIA, Sept. 9.—N. Lindsay Norden, organist, has returned with Mrs. Norden from a vacation spent on the Pacific Coast. Mr. Norden will again conduct the Mendelssohn Club and the Reading Choral Society. He will also retain his post as organist and director of the Second Presbyterian Church and the Synagogue Rodeph Shalom.

Galli-Curci Acclaimed in Summer Recital on Visit to Atlantic City



Mme. Galli-Curci Leaving the Garden Pier Theater at Atlantic City, Where She Had Won a Triumph

Amelita Galli-Curci was enthusiastically greeted in her recital at the Garden Pier Theater at Atlantic City on the afternoon of Aug. 20, the encores she was obliged to give almost doubling the program. The audience completely filled auditorium and stage. In the picture, the famous singer is seen leaving the theater, surrounded by a group of her admirers.

Myra Hess Plans Extensive Tour

Myra Hess, English pianist, whose first American tour last season proved remarkably successful, is to return to this country early in the coming year. She has a long list of fall and early winter engagements in Europe. Miss Hess will appear thirty-five times between Sept. 22 and Dec. 15, and will be heard many times in London with orchestra and in recital. She will also appear with the London String Quartet at the chamber music festival in Glasgow in early October, and will visit Birmingham, Cheltenham, Liverpool, The Hague, Dundee, Edinburgh, Exeter, Dublin, York, Leeds, Bangor and Oldham.

Jeanne Gordon Returns from Study Abroad

Jeanne Gordon, contralto of the Metropolitan Opera, who arrived recently from Europe, has gone to her place in the Catskills for a period of rest before beginning her concert and operatic activities. While abroad Miss Gordon divided her time between Munich and Paris, preparing new operatic roles and learning new songs for her concert programs. All available time for concert appearances has been booked by her managers, the Universal Concert Bureau, Inc.

London Appearances for Amy Neill

Amy Neill, violinist, recently returned to London from a vacation in the North of Ireland to play Lalo's "Symphonie Espagnole" with the Queen's Hall Orchestra, under the baton of Sir Henry Wood. After a visit to France and Holland, she will give a recital in London on Oct. 10, when she will appear in the first London performance of Leo Sowerby's Sonata in B Flat, with the composer at the piano. Later she will play in Belfast. Miss Neill will return to America next spring.

Daniel Wolf Sets Glen Hunter Poems to Music

Four poems by Glen Hunter, known on the stage and in moving pictures, have been set to music by Daniel Wolf. They are entitled, "To You," "Fear," "Exiled" and "Sainte Anne" and are dedicated to Cecil Arden, contralto of the Metropolitan Opera Company, who will sing them on her concert programs this season.

The annual spring tour of the Harvard Glee Club will take place during the week beginning April 16. The appearances of the organization will be under the direction of the Universal Concert Bureau of New York.

Devises Plan for Appraising the Artist's Worth

Project Outlined by Mrs. Sada Cowen, Chairman of Stadium Concerts Auditions Group, Aims at Private Hearing for Aspiring Artists—Judgment on Merits of Compositions to Be Function of Group of Experts—Opening the Door to National Recognition for Promising Musicians

A CENTER for the impartial appraisal of the artist's command of his medium, and of the value of the creative product of individual composers, is a fruitful project that has arisen from need of just such a clearing-house for the musical talent of the United States. The closed doors that indifferently in the past have confronted the promising performer or vocalist, the bearer of a manuscript score wrought in solitude and sincerity—these have constituted grave blots upon a national artistic 'scutchion.

The appointment of a central committee, comprising juries of the most noted musicians of the United States, to judge and assign rankings to the aspirants who plead in such large numbers annually for public favor, would speedily aid the deserving. Ways might also be provided to help the promising, but immature, in any department of music to gain a necessary ripening of their talents. An elimination of the plethora of "début" events staged at such expense in our metropolitan auditoriums would also be fostered by a plan which is being formulated by Mrs. Sada Cowen, chairman of the Auditions Committee for the New York Stadium Concerts and well known as a disinterested sponsor of the youthful artist.

Providing Auditions for All

"I feel that the establishment of an authoritative Auditions Committee open to all those qualified for a hearing would be a solution to many problems," says Mrs. Cowen. "The first steps in its organization have already been taken by me. There is now no place in the country where one can go for a private hearing and an effectual endorsement of his merits as artist. My project includes a committee which will make constructive criticism of the work of young artists and composers. It will function in a number of ways. Managers may discover the degree of ability of artists who aspire to appear under their management. Musical foundations can ascertain definitely the promise of those who apply to them for financial aid. And the school or conservatory seeking a faculty instructor can secure accurate recommendations of the individual pedagogue's ability.

"Naturally all endorsement will have to be disinterested. My plan calls for two separate bodies of judges, one of which would make the preliminary selec-



Mrs. Sada Cowen of New York, Chairman of Stadium Concerts Audition Committee

tions. These would comprise impartial musicians, who would be experts but not members of the teaching profession. The second and smaller group, made up of outstanding figures in the musical world, would select artists of exceptional ability. By adhering to high standards of selection, this committee will enlist the co-operation of orchestras and musical societies throughout the country. Recognition of superior talent will not depend upon the artist's record of previous engagements fulfilled or the amount of publicity he has secured. Incidentally, both these committees will serve without remuneration, as I am glad to do in this capacity, the only salaried members of the organization being a small, essential clerical force.

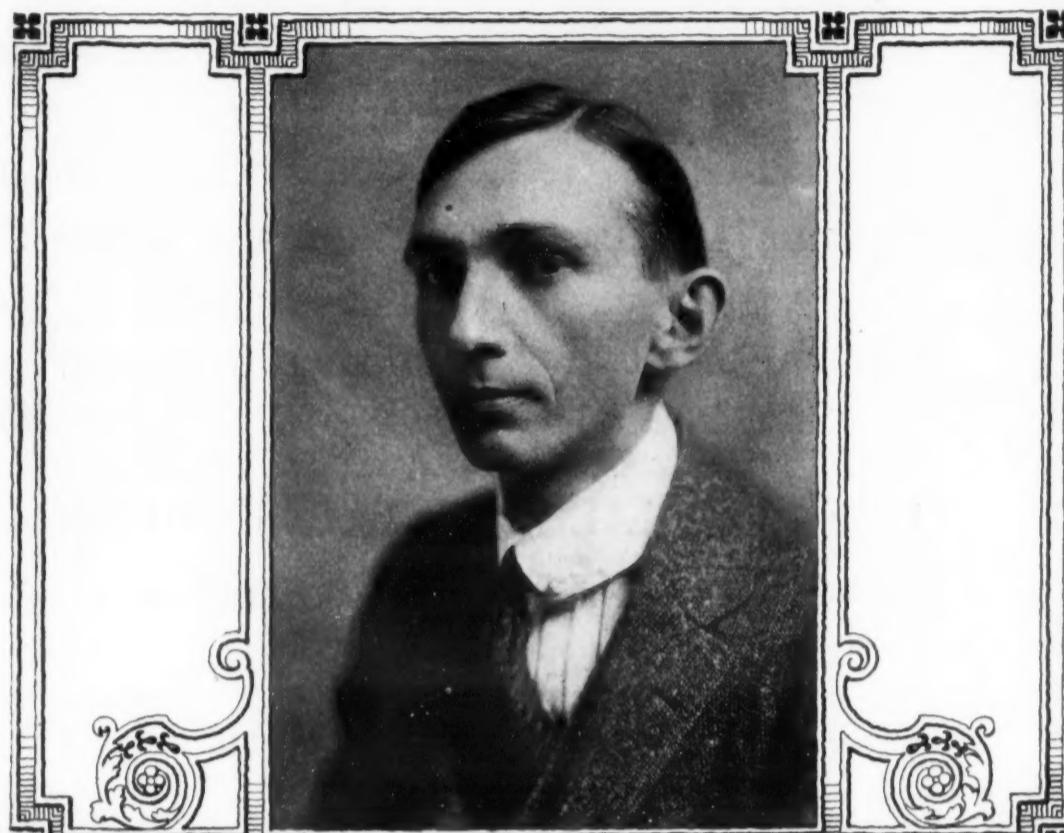
"An important provision is that for periodic hearings of artists, if they so desire, with progress marked on a chart. Another feature is one which, I believe, would solve the problem of teachers' qualifications, now the object of considerable scrutiny. This is an arrangement by which the teacher might not only be examined, but the progress of the pupils under his tutelage be carefully estimated. I wish also to stress especially the arrangement for reading scores submitted by composers. This would be done by a disinterested and competent committee which would recommend worthy works to orchestral bodies for performance.

"Though this may appear to be a vast undertaking," said Mrs. Cowen, "it is no more impracticable than the work of selection performed by numerous scholarship and musical foundation committees. In fact, our national committee is sorely needed to supplement the work of just such institutions as these. A number of public-spirited individuals stand ready to aid the project. We plan to apply for

incorporation, of course, and the appointment of the committee members will shortly follow. An additional phase of activity which I look forward to as part of the audition committee's function is the recommendation of qualified artists to the great public west of the Mississippi. New York is glutted with talent, much of which goes unappreciated. It should be directed to fields where there is a comparatively small number of professional artists."

Ruth Pearcy, contralto who has been heard in many concert engagements throughout the country, will limit her activities next season to New York and vicinity, owing to the ill-health of her mother. For the same reason, Miss Pearcy cancelled a coast to coast tour last season.

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"D'Alvarez conquers. A magnetic personality".

Sydney Telegraph.

"D'Alvarez. Great dramatic contralto captures Sydney".

Sydney Times.

"D'Alvarez delights. Art and beauty".

Sydney Sun.

"D'Alvarez. Diva in superb voice".

Sydney Herald.

"Madame D'Alvarez. Great artist scores".

Sydney News.

"Madame D'Alvarez. Finished vocal art".

Sydney Mail.

**THUS AUSTRALIA SUSTAINS AMERICA'S
AND ENGLAND'S VERDICT ON**

MARGUERITE

D'ALVAREZ

Just Two of the Numerous Superlative Tributes

Madame Marguerite D'Alvarez, a tall, dark, picturesque singer, of the most passionate sincerity, completely took by storm the big audience at the Town Hall on Saturday. Her conquest was unmistakable. The Spanish contralto appealed as an entirely new vocal sensation—a singer with a new message, an artist backed by a singularly powerful personality. On the wings of her contagious imagination, her listeners were caught up, time after time, into a new realm of emotion; or rather into the innermost recesses of the heart, where artists bound by the ordinary conventions of singing do not penetrate.

Sydney Daily Telegraph.

Returns from Australia in November
November and December in the West
January and February in the East
A few dates on route available.

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DANIEL MAYER

VOCALION RECORDS

Aeolian Hall, New York



Besides the many great qualities of her passionate contralto, Marguerite D'Alvarez possesses a power of dramatic expression unrivalled amongst all the celebrities who have preceded her in Australia. One might allude to the voice as a miracle of nature, and it is all that, but the astonishing impression which most delights connoisseurs of singing is the technical skill with which it is employed. Over and above all is the temperament of this great artist, which lavishly assures unto itself the inspiration of words and music, and if they are fine makes them finer. No wonder the enthusiasm at the second concert at the Town Hall last night ran so high.

Sydney Morning Herald.

Anna Fitziu to Add Strauss Rôle to Her Long List of Opera Characters

(Portrait on front page)

ANNA FITZIU, American soprano, who is to assume the title rôle in Strauss' "Salomé" this month in New York, with the San Carlo Opera Company, has, in the comparatively brief number of years since her return to the United States from successes abroad, attained distinction in a number of rôles. These include *Rosario* in Granados' "Goyescas," created in America by her at the Metropolitan in 1916; *Azora* in Henry Hadley's opera of that name, created with the Chicago Opera Association in 1918; *Elsa*, *Thaïs*, *Tosca*, *Mimi*, *Nedda*; *Fiora* in "Tre Re"; *Maliella* in "Jewels of the Madonna," *Fedora*, *Marguerite*, *Manon* and *Cio-Cio-San*.

To the preparation of the profoundly difficult part of Strauss' heroine the artist has devoted her entire summer, cancelling her vacation in Europe. She has worked daily with the aid of a flautist to second the voice against the cacophonous orchestral score as interpreted by her accompanist. She has coached in

the "Dance of the Seven Veils" with Fokine, who has annotated the particular pages of the score with pencil sketches.

Following her period of study, and début as *Elsa*, abroad, Miss Fitziu sang at the Costanzi, San Carlo of Naples, and the Royal Opera, Madrid. She gave four "command" performances at court, at the request of the Queen of Spain.

Her return to America in 1915 was marked by success in concert and her engagement by the Metropolitan. She has subsequently been a member of the Chicago, Ravinia, Bracale and San Carlo Opera organizations, with all of which she sustained prima donna parts.

Concert engagements have always formed a large part of the singer's activities, in the last three seasons her engagements in both opera and recital having totaled 300 appearances. She will be heard during the coming season in a large number of cities of the Eastern, Middle-Western and Western states, under the management of R. E. Johnston. She will also be heard on the three-month tour of the San Carlo company in a large number of leading cities.

Harriet Ware to Begin Season with Jamaica, L. I., Recital

Harriet Ware, pianist and composer, will give her first recital of the season on Nov. 16 for the Women's Music Club of Jamaica, L. I., assisted by Alice Ralph Wood, soprano, and the Choral Society of Jamaica. The program will include Miss Ware's new setting of Joyce Kilmer's poem, "Trees," for women's voices. She will also give a recital for the Cumberland Valley Music Club in Chambersburg, Pa.

Errolle to Tour Middle West with Quartet

Following his four appearances with the Zuro Opera Company in Brooklyn, Ralph Errolle, tenor, will leave for Chicago to begin a tour of three weeks with the Grand Opera Quartet, which will be heard in the principal cities of the Mid-

dle West. Mr. Errolle is the father of a baby girl, born last week.

Sigrid Onegin to Be Heard in Recital

Sigrid Onegin, German contralto, who will be heard at the Metropolitan Opera House this season, has been booked for a series of recitals in the principal cities and also for appearances with a number of the leading orchestras. Her concert activities are under the direction of Concert Management Arthur Judson in conjunction with the International Concert Direction, Inc. Mme. Onegin will arrive in America about the middle of October.

Mildred Dilling to Return in October

Mildred Dilling, harpist, who with five of her American pupils has been spending the summer in France, will return to this country about Oct. 1 to fulfil concert engagements and continue her teaching. Among her first appearances will

be concerts in Binghamton and Philadelphia. During the months of May and June Miss Dilling was heard frequently in Paris, playing at the Salle Erard, the Théâtre Edouard VII and at private musicales at the homes of Mme. Villard, the Countess de Behague and Mme. André. She was also heard in a program in conjunction with Yvette Guilbert and her pupils. After a visit to Oberammergau, she took her pupils to Etretat, where they will continue their work with her until their return to this country. Miss Dilling is preparing new programs under her teacher, Henriette Renée.

Ruth Pearcy to Fill Engagements in East

Ruth Pearcy, contralto, who has been heard in recital in many parts of the country, will confine her concert activities during the coming season to New York and nearby cities in order to continue her teaching work. Because of a crowded schedule in and around New York last season, Miss Pearcy was obliged to cancel a coast-to-coast tour. She was cordially received in a recital at Briarcliff Manor recently in a program which included compositions by MacDowell, Dvorak, Schindler, Dunn, Salter and others.

Milligan Stages Gluck Opera in the Berkshires

Harold Vincent Milligan, pianist and composer who has been in charge of the music at Camp Yokum in the Berkshires this summer, staged an open-air performance of Gluck's "Iphigenia in Aulis" recently, with the assistance of Elise Dufour, dancer. The incidental solos were sung by Mrs. W. W. Macalpine of Springfield. Mr. Milligan has been re-engaged for the same position for next summer.

Lillian Beatey Sings at New Hampshire Resort

Lillian Beatey, soprano, who has been spending the summer at Rye, N. H., gave a recital before the summer colony in the Casino on the morning of Aug. 23. Before returning to New York on Oct. 1 Miss Beatey will fulfil engagements in Springfield, Worcester and Pittsfield, Mass. Her concert activities are under the management of George Anderson.

Delia Valeri, New York Teacher, Spends Summer Vacation in Florence



Mme. Valeri and Her Husband, A. Valeri, Photographed on Vacation in Florence

Delia Valeri has spent the summer in Florence, Italy, and this distinguished teacher and her husband, who are seen in the picture, have sent the following message: "Warmest greetings to MUSICAL AMERICA and its great editor."

Marie Sidenius Zendt to Visit Alaska

CHICAGO, Sept. 11.—Marie Sidenius Zendt, soprano, leaves for Alaska in the latter part of the month to spend a few weeks and will give several concerts there and on the return trip to Chicago. Mme. Zendt, who has recovered from an attack of ptomaine poisoning, will spend two weeks at Star Lake, Wis., on the way to Alaska. During the summer she gave recitals at several of the country clubs and sang at Mooseheart with a choir of 1000 voices.

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I have rarely heard the scherzo of the "Eroica" symphony played with such good effect. To the last measure of the *Andante* of the "Fifth" symphony he gave a rare imaginative appeal, and I do not recall a performance of the *Finale* of that work which seemed so justly conceived as to detail, relief, perspective and climactic power. There are all too few conductors in America of anything approaching Mr. Verbruggen's evident ability.—*New York Evening Globe*, Feb. 22, 1918.

**ANNE ROSELLE, *Soloist*
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Miss Anne Roselle, dramatic soprano, with her wonderful voice and natural beauty and other natural gifts, proved easily to her auditors that she was the star of the Saturday night performance of the Scotti Grand Opera Company. Miss Roselle was the sensation in more ways than one. Her poise, enhanced by her beautiful figure and her sheer acting ability, added to these admirable qualities.—*Fort Worth Record*.

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WEEKLY SURVEY OF EUROPE'S MUSIC

Holbrooke Novelty at London "Proms"

LONDON, Sept. 1.—The only actual novelty of the second week of concerts by the Queen's Hall Orchestra, under the baton of Sir Henry Wood, was Josef Holbrooke's Prelude to "Bronwen," the third in the ambitious trilogy of operas which he has constructed on the basis of T. E. Ellis' dramatic poem, "The Cauldron of Anwyn." Much of the score held a familiar ring, resembling closely the music of the two earlier works, "Children of Don" and "Dylan." The orchestration is distinctly in the manner of Richard Strauss and none of the effects missed fire. The scoring is rich and colorful and filled with a nervous energy which held a great appeal for the audience. Benno Moiseiwitsch was the lion of the evening in Tcherepnine's C Minor Piano Concerto. He introduced a novelty as an encore—a Study by Stravinsky—which is written in the composer's wildest manner and puzzled the audience. Moiseiwitsch's conquest of its difficulties was an extraordinary example of virtuosity. Olivia Hilder, soprano, and Tudor Davies, tenor, were heard in solo numbers which they sang with distinction.

Among the soloists of the week, Francesco Ricciati gave a superb performance in the Beethoven "Emperor" Concerto, Florence Austral again was acclaimed in Wagnerian numbers, and Olga Haley sang finely in numbers from "Carmen." Other soloists were Kathleen Destournel and Dora Labette, sopranos; Malcolm McEachern and Lauritz Melchior, baritones; Arthur Jordan, tenor; Ellen M. Jensen, who gave an outstanding performance of Prokofieff's Piano Concerto in D Flat; Robert Murchie, flautist, and C. Warwick-Evans, cellist. The conducting of Sir Henry Wood was interesting as usual and won him several ovations.

Vienna Opera Company to Visit England

VIENNA, Sept. 1.—A syndicate of British capitalists has completed a contract with officials of the Volksoper for a visit to London in March and April by a company drawn from the Volksoper personnel. The members of the syndicate, who remain anonymous, selected the Volksoper company after a tour which included virtually every important city of Central Europe. The répertoire will be confined to German opera.

Paris Gives Concert for Argentine President

PARIS, Sept. 2.—A score of well known artists and an orchestra from the Opéra conducted by Henri Büscher took part in the festival concert held at the Hotel de Ville recently in honor of President Alvear of the Argentine Republic. Yvonne Gall of the Opéra Comique and Marguerite Mouzy of the Opéra were heard in numbers by Schubert, Mozart and Fauré, and the Opéra ballet headed by Camille Bos danced a suite from Chopin.

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orchestrated for the occasion by Messager and Paul Vidal. An interesting orchestration by Büscher of a Debussy Menuet was heard for the first time. At the two opera houses the répertoire performances continue. The promotion of Emile Isola, scenic designer at the Opéra Comique, to the rank of officer in the Legion d'Honneur was announced at a recent performance. A lyric piece called "The Ring of Sakountala" with a libretto by Maurice Pottecher and a score by Maurice Bagot is being attended by large audiences at the Théâtre du Peuple de Bussang.

New Artists at Brussels Monnaie

BRUSSELS, Sept. 1.—The Monnaie has reopened following the usual summer holiday. The first performance of "Carmen" served to bring forward Dalmas, a new singer in the leading rôle. In the part usually entrusted to the American soprano, Abby Richardson, now at the Opéra Comique in Paris, Dalmas won the audience by her acting and by the warm and colorful quality of her voice. Espirac, a new baritone, made his début as Escamillo. Soyer, another new artist, who sang Marguerite at the opening performance of "Faust," repeated her success as Micaela.

Baden-Baden Holds Wagner Festival

BADEN-BADEN, Sept. 1.—A week of performances, which included all the Wagnerian operas except "Rienzi" and the "Ring," came to an end recently under the most auspicious circumstances. The attendance was large and included several hundred American and English tourists. Among the singers were Fritz Scherer, Emma Holl, Leo Schützendorf, who will sing in New York next winter; Adolf Permann, Lotte Gassner, Theodor Scheidl, Beatrice Lauer-Kottlar, Otto Fanger, Julius vom Scheidt, Frieda Langendorff, Rosa Pauly and Walter Schneider.

More Operas Given at Munich Festival

MUNICH, Sept. 2.—The latest performances in the festival series here included "Parsifal" and "Tristan," und Isolde," "Rosenkavalier," "The Escape from the Seraglio" and Pfitzner's "Palestrina." Bruno Walter's conducting was a feature and the works attracted large audiences. For many, especially the tourists, "Palestrina" was a novelty. At the top of the list of individual performances stand those of Karl Erb in the title rôle and Maria Ivogün as the boyish Ighino. Delia Reinhardt, who is to be heard at the Metropolitan next season, was also excellent as Silla. Feinhals sang Borromeo and others in the unusually fine cast were Bauberger, Schützendorf, Luisa Miller and Elisabeth Otto. The important work of the chorus was excellently handled.

Mme. Ivogün was charming and sang beautifully as Sophie in "Rosenkavalier." The production was sadly lacking in tempo and lightness of touch. Delia Reinhardt gave a very admirable performance as Octavian and Else Gentner-Fischer, a guest from the Frankfort Opera, sang beautifully the part of the Feldmarschallin.

The "Parsifal" performance brought a new tenor, Nicolai Reinfeld, to the title rôle for the first time. He gave a thoroughly adequate performance which could not be said, however, to have been inspired. Paul Bender, Brodersen and Berta Morena were others concerned.

Gabriele Englerth gave her best performance of the festival series as Isolde and had excellent support from Otto Wolf, who was a fiery Tristan and sang extremely well. Vocally the honors went to Sigrid Onegin, whose Brangäne was a superb interpretation. Paul Bender was King Mark and Oswald Brückner was an impressive Melot.

Mozart's "Seraglio" had a truly fine performance. From the conducting of

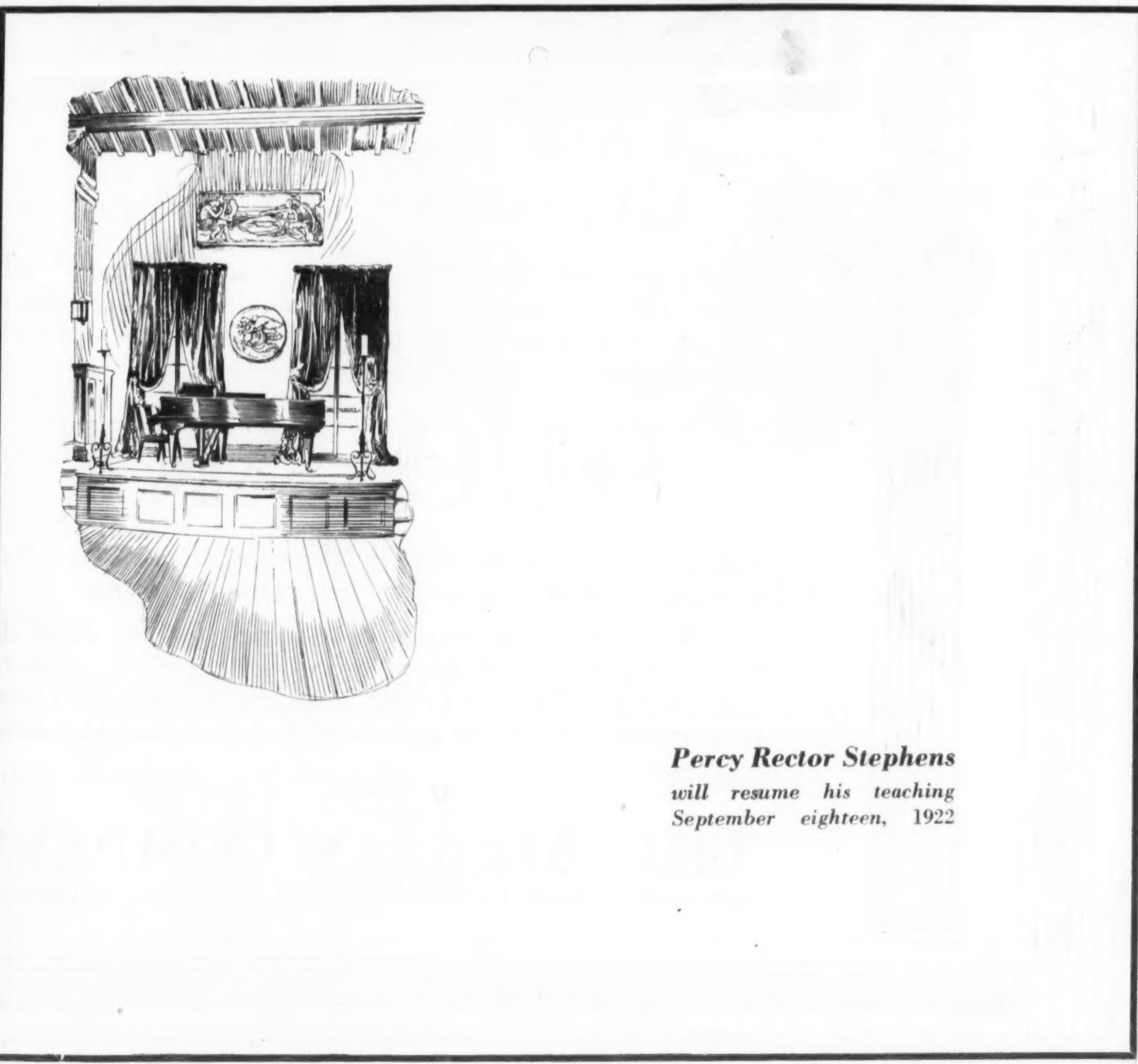
Walter to the smallest rôle a single strain of artistic feeling marked the presentation. Katherine Arkandy, an English soprano, was a newcomer in the festival casts and made a fine impression as Blondschen. Bender was Osmin; Ivogün sang flawlessly the music of Constanza; Erb was an excellent Belmonte and Seydel and Bauberger concluded the list of principals.

Rosalie Miller Sings at Fontainebleau

FONTAINEBLEAU, Sept. 1.—Rosalie Miller, American soprano, who was heard recently in several Paris recitals, recently gave a program of marked excellence before the faculty and students of the American Conservatory. The program included many difficult numbers by modern composers. Francis Rogers, baritone of New York, Mrs. Rogers and Mrs. George Montgomery Tuttle attended the concert. Later Mr. Rogers also gave a special program of songs before the students.

National Federation District Winner Makes Paris Début

PARIS, Sept. 2.—A successful début at the Salle Gaveau, followed by numerous other engagements, including a position as singer at the American Church of the Holy Trinity and several appearances with the American Women's Club, is reported by Arthur E. Kraeckmann of Pittsburgh, Pa., baritone. Mr. Kraeckmann was one of the district winners at the contest of the National Federation of Music Clubs at Rock Island, Ill., in June, 1921. Immediately afterward he went to Europe, studying first at the Fontainebleau Conservatory and then in Paris.



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Ukrainian Songs: Rich Folk-Lore of a Nation

Tenderness, Sympathy and Humor Blended in Music Which Expresses the Emotions of a People Living Close to Nature—A Land of Sunshine and Golden Fields Reflected in Its Melodies

By ALEXANDER KOSHETZ

Editorial Note.—Alexander Koschetz, conductor of the Ukrainian National Chorus, describes in the accompanying article, translated by Florence Wilkins the beauty and charm of the songs of the Ukrainian people, pointing out that this music is the folk-lore of a nation living in communion with Nature. These melodies will be sung in the United States by the Ukrainian Choir on its coming tour.

HE Ukrainian songs present that novelty in music, which for the last few years has given rise to so many discussions in the musical circles of Europe and in the musical press. The concerts of the Ukrainian National Chorus have proved a novelty not only for the general public, but for musicians themselves.

In our days of musical modernism, when melody has been relegated to the background and the attention centered on puzzling technicalities of composition; when all over the world, and in Europe especially, the primal element in music—that from the people—with its freshness and child-like naivety, has died out, the Ukrainian songs have brought back to the memory of the Europeans that golden age of collective popular production with its pure beauty of melody and simplicity. They have come like a breeze from the wide steppes of the Ukraine.

These songs relate a charming story about the days when man lived close to Nature, and when the music he created was not the outcome of a mental-musical process, but the result and consequence of his life in close community with Nature. It reflected his life and also a universal harmony. These songs are a necessity, just as much as are the songs of the birds.

Ukrainia means, literally, "border marshes." Geographically this land of nearly 60,000,000 people caps the Black Sea and spreads like a large crescent over the Crimea. Ukrainia is the southland of the former Russian Empire—the "Italy of Russia"—with a people of a warmer temperament than the North Russians.

Songs Reveal the Nation's Soul

If the folk-lore of a country can in any way serve us to look into the national soul of a people, the music of the Ukrainian National Chorus can then be given this praise.

The European public found these songs to be something entirely new. They unveiled a mentality unknown to the Europeans until then, and gave a new outlook to the peoples of Europe. They show the very soul of the Ukrainian people, simple and natural, full of love toward God, toward Nature and mankind.

These songs are full of a wonderful tenderness and sympathy, of sweet melancholy; yet they are never powerless or weak, but are always full of cheerfulness, buoyancy, with a very distinctive humor. They fairly bubble over with merriment at times. The rich nature of the Ukraine, its splendid mild climate, the abundance of sunshine, the sweep of its meadows and golden fields, the wealth of its resources, its gardens and orchards, the quiet waters of its rivers and the blue horizon of the Black Sea are reflected as in a mirror in the songs, lending them a soft and colorful melodiousness, filled with an inarticulate melancholy—of horizons lost in the haze of distance, with the mellowness of the moonlit nights and the warmth of the sunshine with the smell of gardens and meadows in bloom.

Especially rich in fine shadings of emotions are their love songs. So plentiful are they that it can be said that in no

other tongue has love been sung about as it has in the Ukrainian. However, the emotions are not merely personal. Every moment of his life the Ukrainian links and identifies with the lovely Nature surrounding him. Not a moment of these emotions or of the whole drama of the song but has its embellishment and symbol from some phase of Nature. Nature actually seems to live the same life as the poet. It rejoices, grieves, loves, suffers, weeps, thirsts, awaits . . .

This personification of Nature sometimes goes so far as to make the animals, or the elements, live through the emotions instead of the man himself. But this strong amalgamation of man with Nature, which always has a poetic form, does not give to the melody of the Ukrainian songs that erratic vigor, bordering on the uncouth, which is proper to the Great Russian music. On the contrary, a deep appreciation of form, of architectonics, of measure, lend to the design of the tunes the gracefulness of a complete construction of the musical phrase, a purity of architectural form and style, and always rhythm that is clearly defined. All this is enhanced in a vapory sort of elegy, a kind of mist of sadness which comes as a result of the tragic and stormy history of this people.

The Ukraine, with no definite or strong borders, has throughout all history been an object of prey for its neighbors. As the natural route from Asia into Europe, and therefore the path along which the barbaric tribes marched into Europe in prehistoric times, it became thereby the scene of an endless

bloody struggle in which the Ukrainian people had to defend their country, their national and historic rights against the inroads of the Orient. The whole history of the Ukrainians is that of a heroic stand against their enemies. And it has left its traces on the mentality of the people, giving to their songs that depth and fineness of feeling which can be acquired only through suffering.

Songs of the Centuries

These historical conflicts on the territory of the Ukraine have also imparted to their songs a wealth of subject matter. Therefore it is not to be wondered at that in the Ukrainian music, outside of its own peculiar diatonics, we often find pentatonics, also the old Grecian scale of the Chinese, Hungarian, Scotch and of the purely Great Russian music. However, in spite of all these various influences, it has remained purely national in character, in which real Ukrainian creative genius has assimilated all this foreign material to herself.

But what is most remarkable is that, at a time when all national creative productions in Europe have come to an end, when the popular tunes of the West have been relegated to the archives and given over to the researches of inquisitive theorists, the collective creations of the Ukraine are full of vitality and, even to the present day, are in full bloom. The same songs ring out to-day under the blue sky of the Ukraine as were sung centuries ago.

The characteristic trait of the Ukrainian songs is their polyphonism. A deep-



Alexander Koschetz, Conductor of the Ukrainian National Chorus

seated, inborn sense of beauty, a reaching after harmony, an excess of soulful musical health and strength, have found an outlet in the rich polyphonies of the songs. Moreover, this music was aided by the absence of foreign or outside factors and influences, such as instrumental music or the use of church organs, which in Western Europe lulled to sleep or even destroyed at the root all popular creations of vocal harmony. The people, in seeking for beauty and fulness of sound, created in the long run a rich polyphony. They discovered for themselves their own counterpoint, their peculiar harmony, altogether different from that of the Western schools, and the laws of this counterpoint and harmony have not yet been ascertained.

[Continued on page 27]

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NEW YORK, SEPTEMBER 16, 1922

SOME ASPECTS OF THE SEASON

THE approaching concert season in New York promises to be more notable for the return of artists already familiar to American audiences than for the writing of new names on the roll of fame. A probable falling off in the number of American débutants will have less to do with this—since only occasionally does anything resembling a sensation develop from début recitals—than the apparent exhaustion in the last two seasons of the supply of new artists from Europe. These were developed, in large measure, during the years when the world was more concerned with the movement of armies than the exchange of music-makers.

For two years there was a flood of new executants from abroad, with violinists in the most striking number, as the result of the removal of the dam which had held back the normal movements of musicians to and fro. Apparently, the scramble is at an end. New artists will continue to develop in Europe as in America, and will seek this country in due time, but not in excessive numbers. There will be no such rush as last season, when some of those who have at heart the best interests of music began to wonder whether concert-giving was to remain a profession or become a traffic.

Looking forward now to the new music year, with sundry announcements made by the managers as a guide to what may be expected, the prospect is that the more sensational incidents of the season will have to do with the return of certain artists who have been absent from the concert halls of America for a considerable period, rather than with the introduction of new virtuosi.

The orchestras, too, will have familiar leaders,

with one exception, that of Bruno Walter, who is to conduct a limited number of New York Symphony concerts. No composer of the magnitude of Richard Strauss or Vincent d'Indy, last year's honor guests, is to visit America, though the coming of Alexander Glazounoff, the Russian; George Enesco, the Roumanian, and Darius Milhaud, the Frenchman—of the famous "Six," now reduced by disaffections to four—will add to the variety and interest of the year. Alfredo Casella will return.

Operatically, there will be something of a new deal. The coming of a small army of German artists to the Metropolitan and the disappearance of a number of favorites who dominated the scene for a period of years will result in an operatic situation almost the opposite of that which will prevail on the concert platform. Whereas the latter will take on something of the appearance of a culmination and a settling down after a period of upheaval, the former will assume the aspect of a building-up for a new era, when the "Ring" will be restored in its entirety and when—it may be hoped—artists can be assigned to operas instead of operas being assigned to artists.

THE COLOR SYMPHONIST

WHEN Vincent d'Indy conducted the first performance anywhere of his tone-poem, "On the Shores of the Sea," in New York last season those who would correlate musical and visual color had before them the problem of trying to differentiate between the "deep blue" of the ocean in one movement and the "all-enveloping green" in the next. A similar and apparently even more precise attempt to represent definite and specific hues and shades is made in a new symphony by the British modernist, Arthur Bliss, which the cables tell us has created an anticipatory flutter in London.

The veteran French composer, it is true, resorted to color as a means rather than an end, inasmuch as he used his pigments to present hyalescent views of the Mediterranean and the Adriatic, seen through foliage and with red rocks flashing in the sun; whereas Mr. Bliss, dealing with color for its own sake—or for the sake of the reactions which color causes—has called the four movements of his work merely "Purple," "Red," "Blue" and "Green." To use an illustration suggested by the familiar diversion of Easter-tide, Mr. d'Indy colors his egg with a pictorial pattern, Mr. Bliss chuck's his in a bath of solid dye.

To this extent, the Bliss Symphony would seem to have a certain kinship to compositions designed for use with the color organ, though he does not supplement his orchestra with a color keyboard, as was done in the first New York performance of Scriabine's "Prometheus." It is said that the Englishman has no desire to force his color conceptions on his audience and that the titles and sub-titles of the movements are given solely as hints to the moods of the music. This adds another complexity to the analogy between sight and sound. The relationship which, in the color organ, has been asserted to have a scientific basis, and to belong to the domain of physics, becomes a problem of psychophysics, if not of the more introspective qualities of the mind. A given color must produce the same mood in considerable number of his listeners to enable Mr. Bliss to make for an audience the double transition from sound to color through mood.

As far as we are aware, Mr. Bliss is not an occultist like Cyril Scott, who has some thoughts that are quite his own about the relationship of music and color. In his book, "The Philosophy of Modernism," Mr. Scott says that "here again we are compelled to bring the psychic to our assistance, for it must be noted that every musical composition produces a thought-and-color form in astral space, and according to that form and color is to be gauged the spiritual value of the composition. If the preponderating colors be lilac, violet, blue, pink, yellow and apple-green, combined with form of lofty structure and vastness, then the work is one of intrinsic spiritual value."

Mr. Bliss risks spiritual values by writing music which he labels red, as well as blue, green and purple. Mr. d'Indy painted "red rocks" and "green horizons" without specifying that the latter were apple-green, and apparently he did not so much as dip his brush in lilac, pink or yellow. It may be that the "thought-and-color form" which his music produces in astral space is something

quite different from the color scheme of the program annotations; that a picture of red rocks, psychically translated, turns pink or apple-green. Berlioz, who used to be considered an authority, apparently had little knowledge of the subject of tonal color, for he failed to deal with it either visually or astrally. Rimsky-Korsakoff, too, fails lamentably to meet the issue, since nowhere in his supposedly model book on orchestration (or in the expression marks of his compositions) does he seek to identify his clang-tints as red or blue, pink or apple-green.

Personalities



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Aquatic Sports Find an Ardent Votary in One of America's Foremost Concert Artists

To experienced yachtsmen can be left the problem of describing technically just what Mischa Levitzki, the distinguished American pianist, is doing or about to do with the rigging of the craft which monopolizes his attention in this picture. Though it may well be that nothing else in life can ever mean as much to him as the piano keyboard, Mr. Levitzki is an ardent votary of aquatic sports and takes a joy in every kind of boating, whether this requires a knowledge of sailing or skill in the use of oars. After a long tour in other lands, he is to begin his concert season in this country very early and will soon have to take fond leave of wind and wave.

Gordon—Because of unsettled conditions, Jeanne Gordon, the American contralto of the Metropolitan, who returned from Europe last week, did not long remain in Munich where she had intended to spend the summer coaching in various rôles. Instead, she went to Paris where she remained until she took passage for New York on the Homeric.

Reinhardt—Among new singers to sing at the Metropolitan next season who have been heard by Americans in Europe this summer is Delia Reinhardt, soprano. She was the *Iphigenia* in the recent Munich performance of Gluck's *Iphigenia in Aulis*. In the cast with her was Fritz Feinhals, who was at one time a prominent member of the Metropolitan's German wing.

Barclay—Friends of John Barclay, the English baritone who came to the fore in New York during his first season, believe he is the tallest baritone on the concert stage. Mr. Barclay towers several inches above six feet and has a stride that would enable him—if appearances are not deceiving—to step over the heads of some of his more diminutive colleagues.

Meisle—Through the kindness of Homer Rodeheaver, song leader of the Billy Sunday revivalist forces, Kathryn Meisle has secured some little-known negro spirituals which she will include on her concert programs next season. These plantation melodies were sung to Mr. Rodeheaver's mother by the negroes of eastern Tennessee where she formerly lived. Among them are "Steal Away to Jesus," "Git on Board, Little Children," "I've Got a Mother in de Heaven" and "My Little Soul's Goin't Shine."

Gentle—When Alice Gentle was importuned to come to New York to take the rôle of *Carmen* in the opening performance of the Zuro Opera season in Brooklyn, because of the misfortune which prevented Marguerite Sylva from appearing, it was recalled that when Mme. Sylva sang *Carmen* at the Manhattan Opera House, in the days of Oscar Hammerstein, Miss Gentle was appearing in little parts such as *Frasquita* in the Bizet opera. Her rise to fame since then was pointed to as an example of what persistence and talent can achieve for the American girl in grand opera.

Point and Counterpoint

By Cantus Firmus, Jr.

Ballets and Obesity

THE drastic measures attributed to Michael Mordkin during his recent very brief career as director of the Moscow Ballet, as reported by Walter Duranty, correspondent of the New York *Times*, not inexplicably created a situation comparable to the domestic railway upheaval. Mordkin, 'tis said, "bounced" twenty-eight feminine adepts at the piroquette on the charge of obesity. We are not able to assert with certainty in what form their indignation was expressed. Though the ballet is a traditionally speechless entertainment, we have no doubt that twenty-eight tongues, performing each its denunciatory *pas seul*, considerably thickened the atmosphere at rehearsal. The result, we are told, was the eventual departure of Mr. Mordkin "back to the woods," or, to be exact, the Black Sea port of Tiflis.

THE moral to be gleaned from this disastrous instance of directorial lack of diplomacy is, perhaps, that one may have a beautiful soul, though one's exterior be not pretty. "What, indeed, has one's waistline to do with Art?" the ousted coryphées doubtless chorused in inimitable Slavic consonants.

The surface idiosyncrasies of the vocalist have long been winked at. And a convention is hard to down. Were some American impresario, more rash than his fellows, to insist on *Gilda* and *Juliet* being in reality of the teening time, the output of grease-paint would be curtailed, and slender, slender the volumes of charming reminiscence that divas' secretaries would punctuate. Nay, that vexing problem of Career versus Domesticity would be automatically solved. For just when the dramatic gesture, the portamento and the curtain curtsey were mastered, the train of *Violetta* and *Carmen's* saucy back-comb would be laid by for the ceremonies of the altar. The only drawback, of course, would be in the quality of entertainment provided for the occupants of loges and the lofty circles. . . .

NAY, Mordkin, your cavil anent sylph shapes departed was badly taken! Nineteen-and-Nimble should defer to Forty-and-Faithful.

One on Us

AT hand is a honeyed note from the good music editor of the Philadelphia *North American*, Linton Martin, chiding MUSICAL AMERICA for having inadvertently made the following announcement:

"Walter Stolzing attracted favorable notice by his excellent performance as guest in 'Meistersinger.'"

We assign this peccadillo to the printer, who must have tucked an entire indispensable line up his sleeve, but Mr. Martin will have his joke! He queries: "Why not start a movement to have all the operas sung by their creators' original characters, such as Siegmund Walse in 'Walküre,' and Captain Rhadames in 'Aida'?"

* * *

The Co-operative Plan

A NEW YORK theatrical paper, in reporting the recent season of British opera by the co-operative Nationals, spoke of them as constituting a co-operative company. Tush, tush! To co-operate and to produce mass operatics are widely divergent arts!

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Settings of National Anthems

The Question Box has received numerous letters answering the inquiry of Mrs. A. Hayford concerning new settings of "America" and "The Star-Spangled Banner," published in the issue of Sept. 2. Both, it appears, have been set by A. Healey Foster and J. Christopher Carroll. "America," set by Arthur Edward Johnstone, was awarded a prize by the Society of the Cincinnati of Rhode Island. There is also a setting by James J. McCabe. All of these versions have been published.

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Openings for a Tenor

Question Box Editor: I have a well-trained tenor voice, and am anxious to join some club or society where I could come in contact with musical people. Can you help me? E. C. New York City, Sept. 10.

Why not join one of the choral societies? The New York Oratorio Society, the Schola Cantorum and the Friends of Music all require the services of good singers and tenors are usually in demand. If you are interested in choir work, apply to one of the choir agencies.

About the Ballad

Question Box Editor: 1. Will you please give a definition of the ballad? 2. Are the songs so popular in England and referred to as "ballads" really examples of the ballad form?

J. T. H.

Buffalo, N. Y., Sept. 10.

1. The ballad was originally a dance-song. In a literary sense the ballad is a narrative poem usually of considerable length. These have generally been sung to more or less simple melodies, the air not varying throughout. "Barbara

Allen's Cruelty, or the Young Man's Tragedy," is a good example. The term is also used for piano works and even orchestral pieces of more or less nondescript form. 2. No. ? ? ?

"Samson" at Metropolitan

Question Box Editor:

Has Saint-Saëns' "Samson and Delilah" been given at the Metropolitan since Caruso's death? "A" says yes, "B" says no. F. R. F.

Philadelphia, Sept. 9.

"A" is right. It was sung at least once with Sembach in Caruso's rôle during the season of 1920-1921 and on April 6, last, with Martinelli and Matzenauer.

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The Great Scale

Question Box Editor:

What is the "great" scale and how is it performed? In a recent article in MUSICAL AMERICA, Arthur Hackett stated that Lilli Lehmann began her daily practice with this scale.

W. C. D.

Vanceburg, Ky., Sept. 11.

What Mme. Lehmann means by the "great scale" is simply the diatonic scale. She advocates practicing it very slowly and very legato, breathing after the dominant in each case and resuming the scale after the breath on the same note. The scale is sung both ascending and descending. You will find this described in detail in Richard Aldrich's translation of her book, "How to Sing."

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Lillian Grenville as "Mélisande"

Question Box Editor:

Did Lillian Grenville ever sing the rôle of Mélisande in Debussy's opera?

C. A. Q.

San Francisco, Cal., Sept. 9.

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"Mélisande" is given as one of Miss Grenville's favorite rôles in the biographical sketch in Baker's Dictionary, and a photograph of her in the part appears in a popular handbook of opera, so she evidently has appeared in the part. It was not included, however, in those sung by Miss Grenville during her engagement with the Chicago Opera during the season of 1910.

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Hints for Singers

Question Box Editor:

1. Kindly give me preliminary exercise for making a crescendo while singing. 2. Should one have a pitch pipe? 3. Give some hints on hygiene of the voice.

O. R.

New York City, Sept. 10.

1. This must be done with care. Take any note, in the middle of the voice at first, attack it softly and gradually sing it louder. The volume of sound depends to a large extent on the co-ordination

between the muscles of the chest and abdomen with the vocal mechanism. 2. A pitch pipe is not a necessity if one has a piano, but it may help to develop a sense of absolute pitch. 3. Anything that improves the general health improves the voice. Do not practice when overtired, when very hungry or just after eating. Never sing before breakfast. Avoid wet feet. When leaving a warm building in cold weather, keep the mouth closed and breathe through the nose.

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Early Works for Flute

Question Box Editor:

Would you kindly publish a short list of pieces for flute suitable for use on an old English program? L. C. T.

Brooklyn, N. Y., Sept. 10.

"Green Sleeves," "John, Come Kiss Me Now," Sonatas by J. Stanley and Daniel Purcell. There are numerous settings of the songs in Shakespeare's plays which might be suitable.

Contemporary American Musicians

No. 241
J. Fred. Wolle ✓

D. R. J. FRED. WOLLE, organist and conductor, was born in Bethlehem, Pa., on April 4, 1863. He was educated in the Moravian parochial schools, and after preliminary study went to Philadelphia to study organ with Dr. David Wood and to Munich to study with Rheinberger.

He became organist at the Moravian Church in 1885 and at Lehigh University in 1887, both of which posts he held until 1905.

In that year he was called to the University of California to head

the newly created department of music, where he remained until 1911. He gave organ recitals at the World's Fair, Chicago, in 1893, and at the St. Louis Exposition in 1904.

Dr. Wolle's most notable work, however, has been done with the Bach Choir of Bethlehem, which he organized in 1898 in the Moravian Church. After fourteen months of rehearsal he gave the first complete American performance of Bach's B Minor Mass. Since then the two-day Bach festivals at Lehigh University have attracted wide notice. He was also one of the founders of the American Guild of Organists.

The honorary degree of Doctor of Music was conferred upon him in 1904 by the Moravian College and Theological Seminary and in 1919 by the University of Pennsylvania. He has composed hymns, songs, choral and orchestral pieces and has transcribed for the organ excerpts from Wagner's operas and compositions by Bach for a two manual clavichord.



J. Fred. Wolle

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Edited by John C. Freund

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Music Editing

To the Editor of MUSICAL AMERICA:

During the summer months the publishers are busy getting out new teaching material, and many of the teachers are receiving sample copies gratis. No doubt some of these publishers wonder why these pieces do not sell; why the profession does not use them.

In most instances they are printed in a hurry, they are not carefully edited as to phrasing, fingering and pedaling, and not infrequently there are so many misprints, misplaced sharps and flats that a teacher could not use them with his pupils. In this way may worthy compositions be badly presented, reflecting on both the author and publishing house.

Has musical editing died with Hans von Bülow and his contemporaries? The use of the slur to indicate a phrase, also to outline short sentences, seems to be lost sight of. The plan of placing the slur over four, eight or sixteen measures is the present arrangement. Further, the use of the different staccato marks is being eliminated, also the grateful rest, where you get a short relief from the tone, a breathing spell as it were.

It costs no more to put all the necessary material on the plates, and, when properly done, this adds to the value of the edition.

Let us have less of this kind of output and better, more careful editing.

WM. D. ARMSTRONG.

Alton, Ill., Sept. 9, 1922.

Facing Difficulties

To the Editor of MUSICAL AMERICA:

I read with interest in your issue of Aug. 19, a plea for aid for a young violin student who was in the sore predicament of "having to return to the Far West to a city where no violin teacher of standing resides" or to accept the lot of having to perform "menial duties which prevent concentration upon studies."

The young student, it was set forth, had already had three satisfactory years of study.

Might not the opportunity offered in this benighted (?) city of the Far West—which, by the way is made up of Easterners, for the most part—be a golden

one for the young artist-student, where she herself could be the one violin teacher of standing, and a musical missionary, spreading the gospel of good music herself, by teaching, and earning her own money to continue her musical education?

Much as we teachers and artists of America lament the fact that our country has yet no conservatory with an emergency fund for worthy talent to be developed, it is an incontrovertible truth that we prize most highly that for which we ourselves labor and sacrifice, for debt is a bitter taskmaster, and the bread of charity often sours.

For the consolation of the young student let me relate an instance of amazing talent developing under difficulties almost unbelievable.

A young Italian, discovered in a truck patch singing Italian opera, was taken up by a little coterie of musicians and friends, and they have made a small fund to buy music for his studies and tickets for concerts. Two artist-teachers from New York, who have found health in the West, undertook his musical education without remuneration.

The young man has a wife and three charming children, but is coming daily for lessons from his work—all summer laying tiles on the roof of the College Library—black with grime and sweat of his daily toil.

To those who have watched with interest his progress, it is nothing short of exquisitely pathetic to see him, hear his wonderful voice, and reflect upon the situation, perhaps a bit cynically.

"What a shame! What a crime!" one is tempted to mutter. "That such a voice might be untrammeled, to rise to heights of perfect development and worldly success!"

"And yet—" one continues reflectively, "there is much in musical education besides the voice alone."

The young people are simple-hearted peasants, and to separate them might ruin both, and so is it not better that he should work out his destiny in its own good time?

Meanwhile his teachers are rejoicing in their opportunity to aid in the education and development of a potential artist—it might be another Scotti or Caruso.

Teachers have vast opportunities for good if they will cultivate the missionary spirit. And study is for a life time.

"Pay as you go" is a mighty good motto, says my friend who at forty-five years of age, is proudly waving before me, as I write, her college certificate, evidence of the completion of a course of musical study, begun at eighteen, interrupted by marriage and the rearing of three children, during which experience she studied and earned by teaching, the continuation of her studies and mature development of her talents.

CONSTANT READER.

Colorado Springs, Sept. 2, 1922.

The Cardinal Principle

Dear Mephisto:

I have just read with great pleasure your article in the issue of Aug. 12 apropos the popularity of Fritz Kreisler. With your "cardinal principle" that the nature of the artist gets into the quality of the work that he produces, I fully agree. In my opinion it is by far the greatest factor in the development of the artist—life as a fine art, first and foremost. It one looks for it he will find it in every great artist on the concert stage to-day. Psychology tells us that what a man thinks, acts and lives will appear in his playing. Regardless of his technical ability, experience or study unless he has consciously or unconsciously developed the spiritual (not necessarily the religious) side of life he will never rise to the heights.

For the past year I have been receiving great help in my music by studying at the Whitney Studios of Platform Art. At this unique studio in Boston they are teaching this phase to numbers of others and things have come to me in my playing which were hitherto a closed book.

FREDERIC TILLOTSON.
Boston, Mass., Sept. 9, 1922.

Dr. Marafioti's Book

My dear Mephisto:

I read with great interest your diversified and timely remarks upon musical matters from week to week. We readers could ill afford to miss your columns of savory comment, so to your efforts, Sir, I would hereby give sincere tribute. But as to Dr. Marafioti's book, regarding the

immortal Caruso's method of singing, I wish to voice the following opinion:

The so-called "sensation" that has been caused in the vocal profession by this work seems to me to be nothing more than the natural interest which the "human species" demonstrates in the ideas and characteristics of the celebrities of its kind. If Dr. Marafioti had written the same fundamental truths as a result of intimate association with some unknown yet worthy singer, they would not have "turned a hair." This effort on the part of some few authors to commercialize their personal acquaintance with Caruso to the belittlement of the opinions of the venerable, broad-minded, intelligent and experienced vocal instructors of our land cannot but set a bit offensively.

There seems to be nothing in Caruso's method as defined by Dr. Marafioti which is essentially new to the best in modern vocal instruction. The hackneyed phrase, "He who knows how to pronounce knows how to sing," should read, "He who knows how to pronounce without spoiling his tone knows how to sing." These two ideas are as diversified as the North and South poles.

The singer's pronunciation must always be the servant of his tonality; that is, his tonality must supersede his pronunciation. The artist singer expresses through his tonality, while the words are but the units of this tonal expression. The relation of the word to the tone is the truly great problem in vocal study. Pronunciation so affects the singer's tone that the listener often perceives a comparative faultiness in the tonal effects of some of our leading artists, as heard in French, Italian and English songs on recital programs. This fact vindicates the truth in the idea that words often despoil the tone, and that we must first strive for tonality, then learn to pronounce as distinctly as possible within this tonality.

STUART BARKER,
Gunn School of Music.
Chicago, Sept. 9, 1922.

A Good Word for Mephisto

To the Editor of MUSICAL AMERICA:
Am glad to renew my subscription for your paper, as I think I get more broad-minded thoughts out of Mephisto's reasonings than out of any other publication I have read.

Best wishes,
CHARLES C. MULLIN.
Onondaga, Hill, N. Y., Sept. 10, 1922.

It is rare to hear a lovelier natural voice.—New York Times.

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**Boston Orchestra Plays
Little-Known Music
of Sixteenth Century**



Photo by White Studio
Raffaele Martino, Conductor of Italian Eighteenth Century Orchestra of Boston

BOSTON, Sept. 9.—The Italian Eighteenth Century Orchestra, Raffaele Martino conductor, will be heard this season in a series of concerts at the St. James Theater on Sunday evenings. This orchestra gave its first performance last June. It plays scores that were written as early as the sixteenth century. The members of the orchestra appear in the costume of the eighteenth century and the entire program is played by candlelight. The beauty of these old neglected scores has raised the question why they

have not been heard before. The concerts are exceedingly attractive and Mr. Martino has shown that he is in favor of bringing the best music within reach of people of moderate means.

W. J. PARKER.

Boston Symphony Ensemble to Tour Eastern Canada

BOSTON, Sept. 10.—The Boston Symphony Ensemble, conducted by Augusto Vannini, will shortly tour the Canadian provinces of New Brunswick, Nova Scotia, and Prince Edward Island. Two concerts will be given at Halifax, and Yarmouth, St. John, Moncton, Charlottetown, Sackville, Truro, Windsor, Wolfville, and Annapolis will also be visited. The tour will be undertaken before the opening of the season of the Boston Symphony, of which the Ensemble forms a part.

W. J. PARKER.

Announces Artists for Boston Athletic Association Series

BOSTON, Sept. 11.—Marguerite Narama, soprano, will open the Sunday afternoon concerts of the Boston Athletic Association on Dec. 17. The following other artists will also appear in the series: Carmela Ponselle, mezzo-soprano, Jan. 14; Anne Roselle, soprano, Feb. 11; Queena Mario, soprano, March 4; Alice Gentle, mezzo-soprano, March 18. The Boston Symphony Ensemble will take part in each concert. This series is financed by the subscriptions of members, and no charge for admission is made.

W. J. PARKER.

BOSTON, Sept. 8.—Maud Cuney Hare, pianist, who is spending her vacation at West Gloucester, Mass., is making plans for her concert season and arranging programs with William H. Richardson, baritone. Miss Hare writes that she has just completed the manuscript of another book.

Three Artists in East Gloucester Program

EAST GLOUCESTER, MASS., Sept. 10.—At the Hawthorne Inn Casino, on the evening of Sept. 3, a recital was given by Katharine Howard Brown, soprano; George Reinherr, tenor, and Alice McDowell, pianist. Miss Brown was decidedly successful in songs by dell'Acqua, Grieg, Lohr, Curran, Boyd and Somerset, and Mr. Reinherr in songs by Griffes, Branscombe, Vanderpool, Foster, Kramer, Voorhees, Cox, Warford and Romelli. The singers closed the program with duets by Nevin and Hildach. Miss McDowell was heard to advantage in pieces by MacDowell and Granados and was also the accompanist for the two singers.

Rachel Hollister Heads New School in Portland, Me.

PORLAND, ME., Sept. 11.—Blanche Dingley-Mathews has appointed Rachel Hollister director of her new school at Westbrook Seminary. Miss Hollister studied theory, music appreciation and composition with Mr. Lewis, of Tufts College. While at Jackson College she was leader of the Girls' Orchestra, Glee Club pianist and College organist. During the past two years she has been a pupil of Heinrich Gebhard.

Plan Memorial to Ella Wheeler Wilcox

BRANFORD, CONN., Sept. 9.—In a concert given recently at Library Hall in aid of the fund for a memorial for Ella Wheeler Wilcox, the following appeared: Mrs. Forrester Hammer, Jocelyn Bauer, Ruth Helen Davis, Arthur Troostwyk, Ernest Warren, Jr.; Robert Stanley, Stedman Jones, Milton Stone, Edith Robella Jones, Harry J. Reed, and a harp ensemble comprising Edith Davies-Jones, Mrs. Leroy Kirkham, Mrs. Hammer, Ruth Whalen, Lillian Coffee, Eunice Niskerson and Gertrude Morris.

W. E. CASTELOW.

Throatiness Is Worst American Vocal Fault, Says Mme. Soder-Hueck

"Throatiness is the chief fault in the American speaking and singing voice," says Mme. Soder-Hueck. This New York vocal teacher has just completed a ten-weeks' summer master class, and has sought the mountains for a rest prior to opening her winter season on Sept. 25. "Many singers," she declared prior to departure on vacation, "came to me this summer only to acquire ease in singing. They were using their voices unnaturally, creating all sorts of muscular interferences. Throaty singing not only prevents the use of the voice for artistic purposes, but it will sooner or later wreck the voice altogether. My studio was a sort of vocal repair shop in which I helped my students to eliminate muscular interference and throaty production. It is not at all difficult. Besides practising lip muscle and vowel exercise, one must develop deep natural breathing and control of the breath. The result will be absence of interference, perfect control, resonance, flexibility and evenness through all the registers. Only when singing is natural can real artistry and interpretation begin and, besides, the voice becomes fuller and richer all the time."

Mme. Soder-Hueck's class ended on Aug. 12. Professional musicians were given help in the preparation of repertoire for next season and others studied voice production and placement, etc.

Several of the students were especially promising, among them Effie Johnson of Wahoo, Neb., mezzo-contralto; Elsie Mix of Vermont, dramatic soprano; Bertha Plock, soprano, and others.

Charlotte Lund and N. Val Peavey Aid Patchogue, L. I., Fund

PATCHOGUE, L. I., Sept. 9.—Mme. Charlotte Lund, soprano, assisted by N. Val Peavey, pianist, gave a recital at the Sorosis Club Rooms on Sept. 1, when this well-known singer artistically interpreted the "Un bel di" aria from "Madama Butterfly" and groups of songs by Ronald, Nevin, Cyril Scott, Woodman, Hue, Delbruck, Paladike, Georges, Densmore, Branscombe, Bassett and Kramer, and was applauded to the echo. Mr. Peavey's solos included a Brahms Rhapsody and works by Mrs. Beach, Palmgren and Debussy, in which he was well received. The recital was for the benefit of the club's "Opera Circle" fund.

Boston Musicians Return from Europe

BOSTON, Sept. 10.—Felix Fox, director of the Felix Fox School of Pianoforte Playing, and Harrison Potter, pianist, and of the school faculty, returned recently by the steamer Pittsburgh from several months' tour of the Continent. They visited France, Switzerland, Italy, Belgium and England, and each has brought back new music for concert work in the coming season. W. J. P.

Beniamino Gigli, tenor of the Metropolitan Opera, will give a recital in Carnegie Hall on Sunday afternoon, Oct. 8.

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**Robert Phillips, Boy
Soprano, Acclaimed at
Festival in Asheville**



Photo by Apeda

Robert Phillips

ASHVILLE, N. C., Sept. 9.—Robert Phillips, boy soprano, was warmly acclaimed at the Asheville Festival, at which he appeared in the children's program on the afternoon of Aug. 12. In the Mad Scene from "Lucia" he negotiated high notes with remarkable ease in a cadenza written for him, and also exhibited unusual technique in the aria of the Queen of Night in "The Magic Flute" and in David's "Charmant

Oiseau." His capacity for artistic expression was demonstrated in a group of American songs. Young Phillips, who arrived in Asheville three days before, was the guest of the Kiwanis and Rotarians and sang for each organization. The singer, who is a native of Williamsport, Pa., has been trained since last October under Frederick H. Haywood of New York City, and Emil Polak, who has been his coach. Mr. Polak has written all of the special cadenzas in which the singer displays the range above high C. The boy sang on Aug. 3 for the summer students at the Pennsylvania State Normal School at West Chester, Pa.

Hear Artists at Grove Club, Far Rockaway

FAR ROCKAWAY, L. I., Sept. 9.—In a concert at the Grove Club on Aug. 26, the program was given by Madeleine Marshall, pianist; Flora Greenfield, lyric soprano, and William Simmons, baritone. Miss Marshall was heard to great advantage in nine Chopin Preludes and works by Mendelssohn, Liszt and Moszkowski, her playing winning her two extras. Mr. Simmons sang artistically classic pieces by Secchi, Purcell, and Handel, and songs by Huhn, Aylward, Löhr and Speaks, the quality of his voice and his stirring delivery drawing forth great applause. He had to give several encores. Mrs. Greenfield charmed with her singing of a lieder group by Brahms, Schumann, and Schubert and in French and English songs by Rabey, Leroux, Tchaikovsky, Carpenter and Fuentes. She and Mr. Simmons sang Hildach's duet "The Passing Birds' Farewell."

Simmons Appears with Quintet in Woodstock, N. Y.

WOODSTOCK, N. Y., Sept. 9.—The Maverick concert on Sunday, Sept. 3, presented William Simmons, baritone, of New York, who gave great pleasure with his singing of several song groups, including lieder by Strauss and Wolf, a

Handel aria and songs in English by Speaks and Löhr. Gustave Tinlot and Leon Barzin, violins; Paul Lemay, viola, and Paul Kéfer and Horace Britt, cellos, united in a worthy performance of Schubert's Quintet for strings, Op. 163. Inez Carroll was the accompanist.

Arthur Shattuck to Tour England and Norway

Arthur Shattuck, pianist, who has been spending the summer abroad, will play a number of recital and orchestral engagements in London and the provinces, the last being a joint recital with Jacques Thibaud at Chatham on Oct. 5. Mr. Shattuck will also give a series of nine recitals in Norway, appearing three times with the Stockholm Symphony under Schneivoight in Christiania. He will sail from Norway in time to play with the New York Philharmonic on Nov. 11 and 12.

Harry N. Wiley to Teach in Boston

Harry N. Wiley, pianist and teacher, who has taught in Columbus, Ohio, for several years, after his being a member of the faculty at Ohio Wesleyan College, is spending the summer at Somerville, Mass. Mr. Wiley has not only come East for the summer, but will remain here and will teach during the coming winter at the Faelten Pianoforte School in Boston.

BECKETT, MASS., Sept. 9.—At an open air performance of Gluck's "Iphigenia in Aulis," given recently by the girls at Camp Yokum, Harold Milligan was conductor.

SONGS FOR VOICE ALONE

British Composer Devotes Himself to Neglected Phase of Vocal Art

A new development in the art of song—new at least from the point of view of art music, though common enough in the field of folk-music—has met with singular success during the past season or two in London. It is known as the art of unaccompanied song and has reached its highest form of development through the efforts of Herbert Bedford. Songs of this type have held a place recently on the programs of many London recitalists and on several occasions have made up entire programs. Their success has been more than the success of a novelty, for they have aroused the interest of a considerable musical public in addition to the critics.

Esther Coleman and Dora Labette, two British singers with marked dramatic gifts, have given several programs of songs by Mr. Bedford. It is the composer's view that an instrumental accompaniment obscures much of the pure tonal beauty of the human voice and that the absence of accompaniment gives the singer a more ample opportunity to exercise his artistic gifts. Mr. Bedford is the composer of more than a score of unaccompanied songs.

Nellie and Sara Kouns, sopranos, have added two new vocal duets by Easthope Martin to their répertoire for next season. They are "As I Went A Roaming" and "Who Goes A Walking." They will also sing Ivor Novello's "Page's Road Song," all of which are published by Enoch & Sons.

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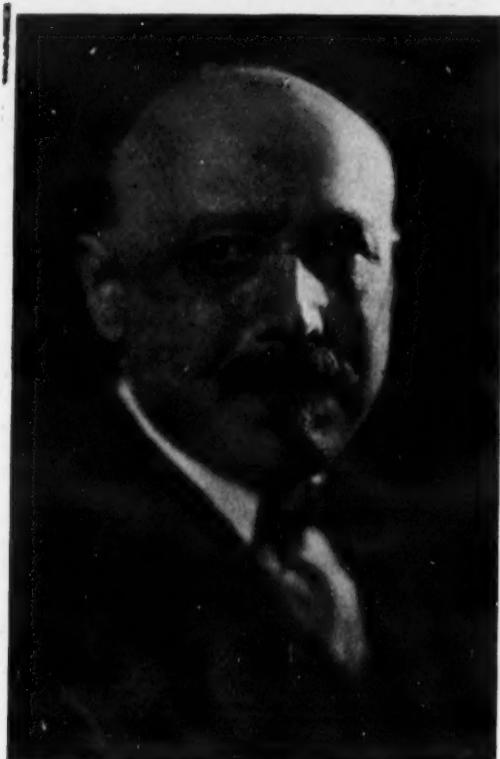
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**Adelin Fermin Completes
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Adelin Fermin

Adelin Fermin, who has just finished his first year's engagement as head of the vocal department at the Eastman School of Music, Rochester, is enthusiastic about the pupils he has found at the school. He reports a highly successful period, closing with a heavily attended summer class, many members of which have enrolled for the winter season. Mr. Fermin, accompanied by his wife, formerly his pupil and the possessor of a

fine mezzo-soprano voice, has recently been spending a few weeks in northern Minnesota, at the summer home of Mrs. Fermin's mother.

Discussing his pupils at Rochester, Mr. Fermin speaks with enthusiasm of Clyde Miller, baritone; Mrs. Potter Roberts, contralto, and Mrs. Jeanne Woolford. The last-named was appointed his assistant after she sang at the home of George Eastman, founder of the school. John Charles Thomas, one of Mr. Fermin's foremost pupils, continues to do technical work and coaching with his teacher and friend as opportunities occur. On the occasion of his latest visit the baritone was much impressed by the work of Mr. Miller.

By arrangement with Mr. Lee, secretary of the Eastman School and manager of the Kilbourn Hall recitals, advanced pupils of Mr. Fermin will be engaged in the series from time to time.

Prior to taking up his Rochester post, Mr. Fermin was engaged at the Peabody Conservatory, Baltimore, for ten years. Three years ago he opened a studio in New York. He succeeded Arthur Alexander at the Eastman School.

Awards Won in Mobile Memory Contest

MOBILE, ALA., Sept. 9.—In Mobile's first memory contest, which was held in connection with municipal playground work this summer, the winners were Cora Cook, first, with a perfect score; Eileen Sutton, second, and Alvira Thierry, third. The winner of the second prize is blind and wrote her answers on a typewriter by means of the touch system. The contest closed with a concert under the direction of Mrs. Carl Klinge in Lyons Park, when the Children's Choir and the Girls' Glee Club sang and the following soloists also took part: Hallie Sue McMillan and Mrs. Underwood Moss, sopranos; Mrs. Loudy, contralto; Don Barbour, tenor; Ervin Little, bass; Jessie Winters, violinist, and Clancy Baker, flautist. An orches-

tra of twenty pieces, organized by Georgia Sterling, assisted in the celebrations. The contest was sponsored by W. H. Reynolds and staged by Mrs. Carl Klinge and Hazel Council. It lasted six weeks and there were 150 entries.

Charleston Symphony in Open-Air Program

CHARLESTON, W. VA., Sept. 9.—The Charleston Symphony, conducted by W. S. Mason, gave an open-air concert on the terrace in front of the Mason School of Music on Aug. 27, and was acclaimed by an audience estimated at 1000 persons. The program included Rossini's "Italians in Algiers" Overture, excerpts from "Carmen," Massenet's "Under the Lindens" and numbers by Glazounoff, Arensky and Chopin. John Olver, Jr., was flute soloist in the "Carmen" music, and a duet in "Under the Lindens" was played by Willem Shultz, 'cello, and George Crumb, clarinet.

More Music Students at Cumberland University, Lebanon, Tenn.

LEBANON, TENN., Sept. 9.—Present indications are that there will be an increase of twenty per cent in the number of students of the Cumberland University Conservatory in the coming session, to begin on Sept. 12. The Conservatory is under the direction of Clifford L. Jaynes, graduate of Ohio Wesleyan University and School of Fine Arts, who has taken a post-graduate course in the College of Fine Arts of Syracuse University. Mr. Jaynes will be assisted by five teachers.

PAUL CONWAY.

At the Indiana Music Teachers' Association convention in Greenwood, Ind., Marie Dawson Morrell, violinist, played A. Walter Kramer's new composition, "Song Without Words." The same composition was played by Ruth Kemper, violinist, at the Biennial of the Federation of Women's Clubs held in Chautauqua.

BIRMINGHAM, ALA., Hears Mulinos, Greek Tenor

BIRMINGHAM, ALA., Sept. 9.—Nicholas Mulinos, Greek tenor, gave two concerts here, singing numbers by Puccini, Toselli and Bartlett. He was assisted by Fred G. Wiegand, violinist, and Mrs. L. O. Torini, pianist. Mr. Mulinos also gave a radio concert from the broadcasting station of the Alabama Power Company, accompanied by Margaret James. GEORGE H. WATSON.

Edgar Schofield Conducts Class at High Point, N. C.

After finishing a three-weeks' session of teaching at High Point, N. C., where he has had a class for the past two summers, Edgar Schofield has gone to Chat-ham Center, N. Y., to rest for a few weeks before beginning his work for the coming season. Some of Mr. Schofield's pupils at High Point came from Winston-Salem and others from Durham and Reidsville.

Sofie Hammer Moeller Sings for North Dakota Newspapermen

DEVILS LAKE, N. D., Sept. 9.—Sofie Hammer Moeller, coloratura soprano, was the principal soloist in a program given recently at the banquet of the local Press Association at Lakewood. Lydia Loftness was at the piano. Miss Hammer, who was married to Dr. Thor Moeller last autumn, is to make her home in New York.

INEZ M. SERUMGARD.

Band Concerts Attract Fall River Crowds

FALL RIVER, MASS., Sept. 9.—A series of open-air band concerts, under the direction of the Chamber of Commerce, has been given on Sunday evenings in the public parks of this city and has attracted thousands of persons. Contributions for the maintenance of the concerts were entirely voluntary, and the newspapers have aided in the project by publishing a subscription blank in each issue.

L. A. WARNER.

Provincetown Hears Chamber Music

PROVINCETOWN, MASS., Sept. 9.—A chamber music concert was given before a large audience on Aug. 20, in which Melzar Chaffee and Isabel Rausch, violins; William G. Jones, viola; Martha Whittemore, 'cello, and Nothera Barton, piano, participated. The program was composed of a Quartet by Beethoven, part of a Trio by Brahms, two sketches for string quartet based on Indian themes by Griffes and part of the Quintet in F Minor by César Franck.

Tinlot's Home Struck by Lightning

WOODSTOCK, N. Y., Sept. 9.—The home of Gustave Tinlot, concert master of the New York Symphony, was struck by lightning on the night of Aug. 25 and burned to the ground. Mr. and Mrs. Tinlot escaped with their baby. Mr. Tinlot also managed to save his Guarnerius violin.

Bangor Band Leader Marries

BANGOR, ME., Sept. 9.—Harold Newcomb Currier, formerly of Brewer, a graduate of the University of Maine, where he was leader of the University of Maine Band, the official band of the Maine National Guard, was married to Jessie Scott Oliver of Ayer, Mass., recently.

JUNE L. BRIGHT.



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Attention of Many Leading Artists Attracted by Virzi Tone Producer



Joseph and John Virzi, Inventors of the Virzi Tone Producer, at Work in Their New York Factory

As far back as June 12, 1920, long before the Virzi Tone Producer had been accepted by numerous artists of high rank, the writer, at the suggestion of Adolfo Betti, of the Flonzaley Quartet, talked with Joseph Virzi, one of the brothers who have made this invention. On the date above mentioned MUSICAL AMERICA was first to herald this discovery.

The Virzis have now placed their tone producer in pianos, violins, 'cellos, violas, mandolins and guitars. Their device, which is made so as to conform to the shape of the instrument in which it is to be installed, is, like many inventions, a simple one. Specially prepared wood, of course, is used to make it, and it is always chosen to match the wood of the top of the violin. It is inserted under the top of the violin, as shown in the accom-

panying illustration. It is claimed that the invention proves itself effective in improving the quality of tone of a comparatively inexpensive violin. Many virtuosos who have examined it state that it gives an instrument a glow of life similar to that possessed by the Italian violins of the masters.

Many celebrated artists have examined and played on instruments equipped with the Virzi tone producer. A few of those who have warmly complimented the Virzis on their invention are Kreisler, Heifetz, Thibaud, Spalding, Betti and Casals. In the above photograph the Virzis are holding violins in which the tone producer has been placed. The grand piano shown is also equipped with the Virzi tone producer, which is visible toward the right of the instrument.

K.

panied by Mrs. Strassberger. Mrs. Karl Kimmel of St. Louis, soprano, recently participated in one of the morning musicales at the Community Theater, Colorado Springs. Ethan Allen Taussig is spending the summer at South Haven, and Raymond Koch is occupying his studio. Mr. Koch will open a studio of his own in the fall. HERBERT W. COST.

Musical Tableau Given at Lenox, Mass.

LENOX, MASS., Sept. 9.—In aid of the Lenox Brotherhood fund a performance was given of "The Vision," a tableau written and staged by Cornelia Hollister of Toledo, Ohio. Mrs. Hollister also sang the leading part, and was assisted by Mrs. Tremaine Parsons, Mrs. S. S. Boneff, Grace Gorman, Clara Jones, Grace Peters, Edna Peters, Mrs. William R. DeWitt, Frederick Maskell, Cortland Prowse and Mrs. H. W. Jones.

St. Louis Musicians Visit Other States

ST. LOUIS, Sept. 11.—Bruno Strassberger, head of the Strassberger Conservatories, has been on a trip to California and the Pacific Coast, accom-

panied by Mrs. Strassberger. Mrs. Karl Kimmel of St. Louis, soprano, recently participated in one of the morning musicales at the Community Theater, Colorado Springs. Ethan Allen Taussig is spending the summer at South Haven, and Raymond Koch is occupying his studio. Mr. Koch will open a studio of his own in the fall. HERBERT W. COST.

WILMA MUNN SAGE.

Clovis, N. M., Schools Will Give Credits

CLOVIS, N. M., Sept. 11.—As a result of a meeting of the music teachers of Clovis, called by James Bickley, City Superintendent of Schools, credit for outside music study will be given in the high school the coming year.

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Iowa Federation Bringing Out First Annual Directory

AMES, IOWA, Sept. 9.—The first Annual Directory now being prepared by the Iowa Federation of Music Clubs is almost ready for the press and is expected to appear in October. The book will contain a history of each club, lists of officers and members and portraits of many of the presidents. It will have departments for artists, teachers, composers and managers. The book is being prepared under the direction of Mrs. Louis Bernard Schmidt, state president, and E. Sheldon D. Minich, managing editor.

Barclay and Bristol Give Program in Gloucester, Mass.

GLOUCESTER, MASS., Sept. 9.—John Barclay, baritone, and Frederick Bristol, pianist and accompanist, were heard in a recital at the home of Mrs. Jefferson Coolidge, recently. Of especial interest was Mr. Barclay's singing of "Chanson à Manger" by Lemaire and Tchaikovsky's "Pilgrim's Song." Besides playing excellent accompaniments, Mr. Bristol was heard in several solo numbers. The artists were re-engaged for another concert on Sept. 9.

Lansing Conservatory Students to Collaborate in Operetta

LANSING, MICH., Sept. 9.—The composition of an operetta by students of the theory classes of Lansing Conservatory in collaboration is a novel project outlined for the coming season. The libretto will be shaped in collaboration, after a vote upon the particular story to be utilized. The composition and subsequent orchestration of the music, under the supervision of Raymond L. Bowers, teacher of piano and theory, will be undertaken by the students.

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RUTH TAGER, Sec'y

New Music: Vocal and Instrumental

An Orchestral Elegy, Two Songs and a Violin Piece by Signor Santoliquido

Piave" in the late war. It is a score of some nineteen pages, a fine, healthy, sonorous outpouring of orchestral writing.

In it he has said nothing very different from what other composers have given us in a work of this kind. But he has said very eloquently what he has had to say. We would like to hear this piece played in America. It well deserves it. The work, very appropriately, is dedicated to that romantic twentieth-century figure, Gabriele d'Annunzio.

Of the songs we like better "Una nenia trecentesca," written last year (as was the orchestral piece just mentioned) than "Meriggio d'Estate." "Una nenia trecentesca" is a setting of Thirteenth Century Italian poem and is done with great artistic continence. There is more than a touch of Puccini in it, despite the fact that it is not intended at all to be music of the theater. It is for medium voice. "Meriggio d'Estate" is for high, voice, violin and piano, and is a fluent, early work, one which the composer informs us he wrote while a student at the famous St. Cecilia Academy in Rome. A Réverie for violin with piano accompaniment, nice writing of an immature kind, dates from the same period.

The orchestral score and "Una nenia trecentesca" are published by the composer, with a note explaining that the London publishers, J. & W. Chester, Ltd. are the sole agents for the British Empire. "Meriggio d'Estate" and Réverie are published by A. Forlivesi & C. in Florence.

Why Will They Do It? During the last year we have been obliged several times to chronicle for our readers the lamentable productions of a Japanese, Yoshiji Tanimura by name, who sends us his "compositions" for review. The latest product of his pen is an Andante for string quartet, of which he has mailed us score and parts. We have examined this work, and find it to be but another woeful exhibition on the part of a person who is anxious to write music along lines made universal by Western nations, but has both nothing to say and no apparent knowledge of how to set it down on paper. This piece begins nowhere; it ends in the air. The thematic material is worthless; it is ugly both in conception and in sound.



Francesco Santoliquido

That very gifted Italian composer, Francesco Santoliquido, has recently published his "La Sagra dei Morti," a symphonic elegy for orchestra "in honor of the Italian heroes who fell on the

Piave" in the late war.

Where Mr. Tanimura has indicated 6/8 as the rhythm, he writes twelve quarter beats to a measure, and seems not to know that he has done it. All very amazing, all very terrible and wonderful, were it not so pathetic. Japan is not well served in her sons sending out such childish examples of musical art to countries where the art of music is understood. Does Mr. Tanimura enjoy our speaking our mind about his "compositions"? If so, let him keep on sending them.

Howard Barlow Adds Two Admirable Choral Pieces to His List

this composer's growing talent. Especially in "Hush of the World," a setting of a quite gorgeous poem by Maxwell Struthers Burt, has Mr. Barlow gone deep and written with multitudinous coloring for the medium in which he is working. This is no conventional part-song, let it be clearly understood. It is a tone-sketch, vitally emotional, varied in mood, yet all bound by an undertone that first comes out in the setting of the opening lines:

Hush of the world
Save for a small quiet wind.

The Moderato section "Heart of my life" is roundly melodic in a Wagnerian way. Examine the final page! The interplay here of voice parts and piano is managed with extraordinary skill, and with an inherently musical feeling that is noteworthy. Altogether a significant piece of choral writing, this "Hush of the World" may well be called one of the finest choruses for women's voices written in many a day in these United States.

"Your Eyes" is a more direct melodic outburst, a very singable composition, strongly climaxed at the close and it is a splendid number with which to close a group of part-songs at a choral concert. The effective poem is by John Alan Haughton.

A. W. K.

Folk-Themes in Art Song Metamorphoses by G. A. Grant-Schaefer

Five individual songs (Arthur P. Schmidt Co.), by G. A. Grant-Schaefer, offer fine examples of that artistic use of the folk-song theme which has so greatly enriched the repertoire of our concert programs. To begin with are two old Negro songs, "A Little Wheel A-Rollin' in My Heart" and "Little David." Both are delightful, with their liquidly expressive, syncopated melodies—the tunes are evidently genuine—and the effective piano accompaniments with which Mr. Grant-Schaefer has set them off. The first is dedicated to Charles Edwin Lutton, the second to May Peterson, and both are deservedly published for high and for low voice. "Little David," incidentally, contains a moral for the "crap-shooter," which delivered by the dedicee should touch the

hearts of possible dice-rollers among her audiences.

Mr. Grant-Schaefer's three other folksongs are in his French-Canadian series: "In the Moonlight," "The Nightingale's Song" and "I Hear the Millwheel." "In the Moonlight" is the famous old French song of Lulli. It may be that this version, so far as the tune is concerned, is a French-Canadian one, but there is nothing to indicate the presence of the maple-leaf. Mr. Grant-Schaefer's delightful harmonization, however, with its thirty-second note triplet on the first after-beat recurring in the piano accompaniment in so many measures, is entirely his own, and makes the question of its French-Canadianism rather than an academic one. "The Nightingale's Song" is short and very expressive; the accompaniment is delicately wrought in entire keeping with its simplicity and unmistakable folk-song quality. In "I Hear the Millwheel" Mr. Grant-Schaefer has also treated his *habitant* melody with the proper musical conception of what is needed accompanimentally; the generally accepted figurated flow of right-hand piano notes which emphasizes the programmatic idea is established on an interesting ground-bass which robs it of any banality.

The five songs, Negro and French-Canadian, will well repay the examination of the singer, and deserve to be heard on the recital stage. F. H. M.

Reviews in Brief

"Found in Grandmother's Attic" (Clayton F. Summy Co.), by Jessie L. Gaynor, is a set of twelve melodious piano pieces, Grades One and Two, which might mark the beginning, if not the end, of a perfect day for many small pupils.

"Three Descriptive Pieces in Triple Time" (G. Schirmer). Allene K. Bixby also invokes the "grandmother" motive, in title and cover design, in three clever and "sounding" easy little triple time pieces: "Crack the Whip," "Grandma's Music Box" and "A Waltz by Moonlight."

"Your Day" (Schroeder & Guenther). A birthday song by Robert Huntington Terry, with an expressive melody, which husbands vocally gifted might well sing to their wives on the latters' natal days.

"The Spinning Top" (Bay State Music Co.). An attractive little piano number by Gustav Klemm, easy right-hand passages being used to develop the programmatic idea. About Grade Two in difficulty.

New anthems for the Protestant service (G. Schirmer) include "Oh, Let Him Whose Sorrow," "Thine Are All the Gifts, O God," and "Lord, It Is Not Life to Live," for mixed voices, by Edward Shippen Barnes, in the composer's usual musical and expressive style; and Lily Strickland's unaccompanied "Saviour, Hear Us When We Pray." All are for mixed voices, and the Barnes anthems all have solo opportunities.

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GIUSEPPE DE LUCA	Leading Tenor of the Metropolitan Opera Company.
FERENC VECSEY	Baritone of the Metropolitan Opera Company.
ANNA FITZIU	Hungarian Violinist. Season from October, 1923-1924.
CYRENA VAN GORDON	Lyric Soprano.
EVELYN SCOTNEY	Leading Mezzo Soprano of the Chicago Opera Company.
JOSEPH HISLOP	Coloratura Soprano.
JOHN CHARLES THOMAS	Scottish Tenor.
ERWIN NYIREGYHAZI	Popular American Baritone.
RAOUL VIDAS	Hungarian Pianist.
EDWARD LANKOW	French Violinist.
TINA FILIPPONI	Basso of the Chicago Opera Company.
ROBERT RINGLING	Italian Pianist.
RUDOLPH BOCHCO	American Baritone.
CLARA DEEKS	Russian Violinist.
PAUL RYMAN	Lyric Soprano.
SUZANNE KEENER	American Tenor.
DELPHINE MARCH	Coloratura Soprano of the Metropolitan Opera Company.
MARIE SAVILLE	Contralto.
CAROLINE PULLIAM	Soprano.
REVEREND LAURENCE BRACKEN	Coloratura Soprano.
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FESTIVAL IN WISCONSIN

Oconto's Second Annual Program Attracts Many

OCONTO, Wis., Sept. 9.—Oconto County's second Community Music Festival in Martineau's Grove, has been highly successful. A program on Sunday afternoon and another on Sunday evening, were given in picturesque surroundings, and it is estimated that more than 5000 people attended from four counties in this section of the state.

A choir, orchestra, and band appeared in both programs. Harriet Orendorff had been announced as the chief soloist, but her place was taken by Dorothy Rae and Charles Champlin, both of Chicago. George Glass of Oconto played baritone horn solos and Agnes Mellen, only thirteen years old, was accompanist.

This festival was organized, like the first, through the energy of Rev. Karl M. Chivorowsky, instructor at Elmhurst College, Ill.

The local committee assisting was composed of Robert A. Amundson, county agricultural agent; Robert Hall, Spruce; Dr. C. W. Stoelting, Oconto; Arno Marggatter, Oconto Falls; Rev. E. T. Soper, Gillett; W. Lloyd, Oconto; R. G. Flan- ders, Oconto, and P. N. Ygaard, Gillett.

At the evening concert, Attorney A. V. Classon asked for a vote of the people as to the desirability of another festival next year, and this unanimously in the affirmative.

C. O. SKINROOD.

Jamestown, N. Y., Choral Society in Concert

JAMESTOWN, N. Y., Sept. 10.—The Jamestown Choral Society, Samuel Thorstensberg, conductor, was heard with Chautauqua soloists comprising Florence Loose, soprano; Mildred Bryars, contralto; Rulon Robinson, tenor, and Frank Cuthbert, bass, with Arthur Shattuck at the piano, in an attractive program at the Zion Mission Church on

Aug. 25. Among the numbers given were Lehmann's song cycle, "The Golden Threshold," and Weber's "Harvest" cantata, in addition to groups of solos. Arthur Goranson was organist, and Esther Elf accompanist, for the society.

CAROLINE STRATTON CURTISS.

Award Prizes at Sängerfest in Allentown, Pa.

ALLENTEWON, PA., Sept. 9.—The Sängerfest of the Singers' Federation of Eastern Pennsylvania closed here yesterday, with the award of prizes to a number of leading organizations. The Brooklyn Liederkranz, Gustav T. Heil, leader, won first prize, and the Concordia Society of Carlstadt, N. J., Joseph Laufenberg, leader, second place, for cities of the first class outside the State. Prizes for cities of the second class outside Pennsylvania went to the College Point, N. Y., Männerchor, first, and to the West Hoboken, N. J., Männerchor, second. First prize for organizations from cities of this State were awarded to the Scranton Liederkranz, first class; Williamsport Turner Männerchor, second class, and the Concordia Männerchor of Easton, third class. At a session presided over by John Graeflin, president of the Lehigh Sängerbund, it was decided to hold next year's festival at Reading, Pa.

Robert G. Weigester Conducts Master Class in Youngstown

YOUNGSTOWN, OHIO, Sept. 10.—Robert G. Weigester, New York vocal teacher, recently completed a successful summer master class here. This was his first visit to Youngstown. Mr. Weigester reopened his Carnegie Hall studio in New York on Sept. 15.

Massell Pupils in Long Island Recital

POINT OF WOODS, L. I., Sept. 9.—A recital was given recently by Flora Negri, soprano, and Frances Sonin, interpreter of juvenile character songs, both pupils of James Massell, New York vocal

teacher. Miss Negri was heard in the customary numbers of the concert hall, and Miss Sonin in songs, as *Mazie*, *Wee-Ching-Lee*, *Cio-Cio-San*, *Meshu* and *Bob*. Mr. Massell is conducting a vocal school this summer at Saltaire, Fire Island, and is also teaching at his New York studio.

Richard W. Grant Takes Pennsylvania State College Post

BOSTON, Sept. 9.—Richard W. Grant, former supervisor of music in the Winchester and Lexington schools, has been appointed director of music in Pennsylvania State College. Mr. Grant completed courses at the New England Conservatory and the Northampton Institute of Music Pedagogy and is a charter member and organizer of the Eastern Music Supervisors' Conference.

W. J. PARKER.

Alvin E. Gillett in Evanston, Ill., Program

EVANSTON, ILL., Sept. 9.—One of the series of twilight musicales was given at the North Shore Hotel on Aug. 27, at which Alvin E. Gillett of Waterbury, Conn., baritone, sang, assisted by Stanley Martin at the piano and by the North Shore Hotel Orchestra. Mr. Gillett's program included old English, Scotch, Irish and Negro songs, and a group of modern American songs. This series is under the direction of Effie Marine Harvey.

"Grania" Heard in Willow Grove Concerts

WILLOW GROVE, PA., Sept. 9.—Mabel Wood Hill's "Grania," an introduction to Lady Gregory's play was performed here recently with noteworthy success by Wassili Leps and his orchestra. Mr. Leps gave the work a second presentation at the evening concert the next day. Mrs. Hill was present to hear her composition. "Grania" was first heard in May last at the New York concert of the Kriens Symphony Club.

NIAGARA FALLS CONCERTS

Three Bands Heard in Summer Programs —Theater Opened

NIAGARA FALLS, N. Y., Sept. 9.—The Niagara Falls Symphony Band, led by Edward D'Anna, and sponsored by the Shredded Wheat Company, gave a series of concerts, including numbers by Strauss, Wagner and Verdi, recently. The William A. Rogers Band, led by Romeo Greene, has also been heard in a Sunday evening series. The Twenty-eighth Infantry Band has given programs at Fort Niagara.

At the opening of the new Strand Theater, on Aug. 26, an orchestra conducted by Alfred Greenberg played. The soloists were Enrico Oresoni, baritone, and George Albert Bouchard, organist.

Jan Geertz, violinist, formerly of the Detroit Symphony, will be associated this season with Max Teller in conducting an orchestral training school here. He will also be a member of the Civic Orchestra.

FRANCIS D. BOWMAN.

Carmen Eylees and Charles E. Bailey Sing at Martha's Vineyard

MARTHA'S VINEYARD, MASS., Sept. 10.—A joint recital was given recently by Carmen Eylees, contralto, and Charles E. Bailey, New York tenor. Miss Eylees sang numbers by Thomas, Burleigh, Stickles, Clark, Chadwick, Forster and Rogers, and Mr. Bailey's program was chosen from the works of Lalo, Kleinecke, Ward-Stephens, Conroy, Sanderson, Golson and Wood. Ida M. Bailey was the accompanist.

Henry F. Seibert Visits Wilmington

WILMINGTON, DEL., Sept. 9.—Henry F. Seibert, organist of the Lutheran Church of the Holy Branch, New York, was cordially welcomed in an organ recital at Longwood, Kennet Square, near Wilmington, at the studio of P. S. du Pont. This was a return engagement.

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Melvena Passmore, Coloratura-Soprano, Who Has Been Engaged for the Chicago Civic Opera Association

Among the new engagements of American singers for the coming season in opera is that of Melvena Passmore, coloratura soprano, who has already been heard in opera in this country. Miss Passmore has studied with Oscar Saenger for the past seven years, and under his guidance her progress has been made. This year three singers from Mr. Saenger's studio are added to the long list of operatic singers he has placed in leading opera houses of the world, the others being Kathryn Browne, mezzo-soprano, who goes to the Chicago forces, and Dorothy Branthover, soprano, who will

be heard with Mr. Gallo's San Carlo Company.

Miss Passmore sang leading coloratura and lyric roles in the summer opera season in Cincinnati in 1920 and has also appeared in leading roles with opera companies in Boston and Philadelphia. She was soloist with the Cincinnati Symphony under Ysaye in 1920, where she had a decided success, and has been active in the concert field. Last year she was soloist with the Troy Vocal Society in April, and was so successful that she was re-engaged to appear the next month. Other organizations with which she has appeared are the Bridgeport Sängerfest, the Philadelphia Orpheus Club, the Mendelssohn Club of Albany, N. Y., and many others. In October she will give a concert in her native city of Houston, Tex. It is said that she has the highest voice that Mr. Saenger has ever trained.

Miss Harshbarger of Chicago on Booking Tour

CHICAGO, Sept. 9.—Dema Harshbarger of the firm of Harrison and Harshbarger, managers, is on a booking tour for the coming season. This firm manages a number of well-known artists, and although a considerable amount of work has already been contracted for, Miss Harshbarger prefers to go over the ground personally and to make additional bookings.

Crowley Number for Chicago Club Programs

The Apollo Club of Chicago is planning to sing this season "At Dusk" by J. A. Crowley. The number has an attractive soprano solo and is very effective. Mr. Crowley is director of the Wollaston Glee Club of Boston, and "At Dusk" was first sung by this club with Laura Littlefield as the soloist.

Gordon Quartet to Give Concerts

CHICAGO, Sept. 9.—The Gordon String Quartet will give three subscription concerts in the foyer of Orchestra Hall on Nov. 15, Jan. 17 and March 21. Jacques Gordon, first violinist of the quartet and concertmaster of the Chicago Symphony, has fully recovered from injuries received in an automobile accident about two months ago.

Glen Dillard Gunn School of Chicago Prepares for Active Year

CHICAGO, Sept. 11.—The Glen Dillard Gunn School of Music is preparing for an active year. Glenn Dillard Gunn, president, will head the piano department and other instructors in this department will be Florence Trumbull, Blanche E. Strong, Prudence Neff, Florence Scholl, Francis M. Arnold, Ward Wright, Albert Goldberg, Eva Jack and Joseph Corré. The violin department, headed by Guy Woodard, will also include Herman Felber, Carl Fasshauer, Robert Dolejsi, Fritz Renk and Richard Broemel. Robert Dolejsi and John Lingeman will lead the viola and cello departments. Ettore Gorjux, Arthur Deane, Herbert Gould, Alma Haes Reed, Oriana Abbott Jennison, Carleton Cummings, Stuart Barker, Dorothy Bowen and Techla May Knoll will have charge of the vocal work. The department of grand opera will be directed by Mr. Gorjux and Arthur Deane. Mr. Gorjux will conduct the work of students in opera in foreign languages, while Mr. Deane will devote his time to opera in English. Sophia Swanstrom-Young will take charge of the dramatic expression department, which will also include Marie Meyer, Augusta Archer Rozisky, Elizabeth M. Johnson, Etta M. Mount, Olive Pierce-Hazel, Gladys Anderson Benedict and Grace Helen Jyrch.

Polaccos in Italy

CHICAGO, Sept. 9.—A card received from Giorgio Polacco and Edith Mason (Mme. Polacco) advises that they are spending a few weeks at the Lido, Venice, Italy, and will leave England for the United States by the Aquitania on Sept. 23.

Hagemans Visit Amsterdam

CHICAGO, Sept. 9.—A card has been received at the Chicago office of MUSICAL AMERICA from Mr. and Mrs. Richard Hageman at Amsterdam, where they have been spending a few weeks preparatory to leaving for Munich.

Donald Anderson Sings at Evanston, Ill.

CHICAGO, Sept. 9.—Donald Anderson, baritone, was the soloist at the twilight musicale given at the North Shore Hotel, Evanston, Ill., recently. His program included numbers by Logan, Gray, Sanderson and Margaretson.

Akimoff to Give Recital in Chicago

CHICAGO, Sept. 9.—Alexander Akimoff, Russian bass, will give a recital in Orchestra Hall on Oct. 8, under the direction of Kate Raclin. Daphne Edwards, pianist, will assist.

CHICAGO, Sept. 9.—Clara Duggan Madison, pianist and president of the San Antonio Music Teachers' Association, has been on a visit to Chicago.

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CHICAGO HEARS McLEAN

Baritone Features Scottish Songs in Edgewater Beach Recital

CHICAGO, Sept. 9.—Cameron McLean, Scottish baritone, made his Chicago debut on Sunday evening under the management of W. H. C. Burnett, at the Edgewater Beach Hotel, featuring a group of Scotch songs and ballads. He sang on the esplanade of the hotel to an audience estimated at 1200 persons and was warmly greeted. Mr. McLean has a voice of unusual range, even and smooth throughout, with a fine resonant quality. His enunciation was perfect. A recitative and air by Handel and three ballads by Frederick Keel were included in the program.



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CHICAGO

Folk-Songs of the Ukraine

[Continued from page 15]

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The most perfect knowledge of scientific rules of counterpoint and harmony cannot serve as a key to that style of song. Only he who has that harmony inborn in him, to whom it comes naturally, who has lived in that atmosphere and who has sung these songs himself, is able to harmonize them.

Many great Russian poets, ethnographers and musicians found in these songs an echo to their own emotions, and Seroff, Moussorgsky, Tchaikovsky and Dargomizky took many of the themes for their musical productions and researches from these songs. The Russian poet, Alexis Tolstoy, writes: "My cousin, Leo Jemchujnikoff, has come from the Ukraine and has brought us some charming folksongs. They struck me to the very heart. Not one nation has ever shown itself up in song like the Ukrainians."

"Who wants to learn the history of the Ukraine, must listen to its songs," says Gogol.

Evelyn MacNevin Sings in Canada

CALGARY, CAN., Sept. 11.—Evelyn MacNevin, New York contralto, who has gained conspicuous success in many appearances throughout Canada, was cordially received by a large audience in a recital given under the auspices of the Women's Canadian Club at the Palliser Hotel on Aug. 30. Her program was chosen from the works of Handel-Bibb, Hahn, Debussy, Scott and other composers and included several Scotch, Irish, Indian and Negro character songs. Elsa

MacPherson was an efficient accompanist. Another recital of interest which attracted a large audience was given by Miss MacNevin at the Banff Springs Hotel ballroom in Banff, Can., Aug. 28.

Maria Ivogün to Make Extensive American Tour

Maria Ivogün, soprano, will begin her American tour in New York, at Carnegie Hall, on Jan. 5. Then will follow appearances as soloist with the Chicago, New York, St. Louis, Minneapolis, Detroit and Boston Symphonies. She has also been engaged for recitals in Philadelphia, New York, Boston, Chicago, Kansas City, Pittsburgh, Ithaca, Syracuse, Washington, Cleveland, New London and many other cities.

Rudolph Jung to Appear with New Dippel Company

Rudolph Jung, dramatic tenor, is to appear with the United States Grand Opera Company, organized by Andreas Dippel. He will sing the rôle of Siegmund in "Walküre" and other Wagnerian parts, and Otello, Radames and Samson. Mr. Jung is under contract with the Stuttgart Opera, but has secured a furlough in order to fulfil his American engagement.

Elizabeth Lennox Spends Vacation in Ireland

Elizabeth Lennox, contralto, is spending the summer in Ireland with her sister, a pianist, and recently they gave a musicale at which Miss Lennox sang a group of folk-songs. Miss Lennox has been near the scenes of the fighting in Dublin and elsewhere.

Engagements for Victor Quartet

The quartet of Victor Artists, comprising Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor, and Royal Dadmun, baritone, has recently booked engagements in Springfield, Ohio; Erie, Pa.; Crookston, Minn.; Huntington, W. Va.; Akron, Ohio, and Buffalo, N. Y.

Hear Wolf Song in the East

Daniel Wolf's song "Jack in the Box," a setting of a poem by Mabel Livingston, has been recently sung with success by Lydia Lipkowska in her concerts in China and Japan.



HARRY KAUFMAN

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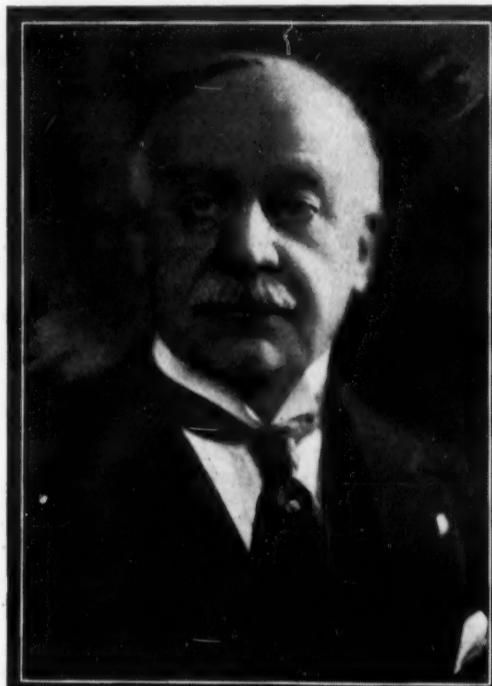
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Albert E. Ruff, who for thirty-five years has devoted his attention to the solution of problems of vocal production, has originated a method which he states is designed to overcome defects rapidly, the relaxation of the muscles and freedom of the vocal cords being attained by a simple system of exercises. Mr. Ruff was engaged as voice specialist for the Geraldine Farrar Concert Company last season and will resume his work on tour with Miss Farrar this month.

"The task of the voice specialist is one

of muscular restoration," he says. "It does not concern itself with diction, interpretation or the many other phases of the artist's work. I am interested, not in a singer's good tones but only in her bad ones. If these defects are the result of strain, congested muscles or flabby tissues, it becomes the duty of the voice specialist to remedy them."

During the summer a large number of opera and concert singers took advantage of his presence in New York to acquaint themselves with his method. Mr. Ruff began his work many years ago in Chicago as a specialist in voice building and has conducted a studio in New York for the past three years.

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His sixth appearance as soloist with the Washington, Conn., Choral Society on August 26th, 1922.

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SEATTLE WELCOMES SEASON OF OPERA

Large Audiences for "Mikado"
—Belgian Pianist Heard
in Recital

By David Scheetz Craig

SEATTLE, Sept. 9.—The American Light Opera Company has begun an engagement here and has attracted large audiences in "The Mikado," performed during its first week. The principals in this cast included George P. Olsen, Harry Pfeil, E. Andrews, Carl Bundschu, Lee Bright, Theo Pennington, Jean Sheville, Ethel Cook and Paula Ayers.

The opera for the second week was De Koven's "Robin Hood." The company is being presented under the auspices of Brandon Brothers, with Rex Reynolds as producer.

Edouard Potjes, Belgian pianist, who recently became a member of the Cornish School faculty, made his bow to the Seattle public on Aug. 21 in a recital in which he demonstrated a well-matured and proportioned virtuosity. His program included Beethoven's "Sonata Appassionata," Liszt's "Venezia e Napoli," numbers by Moszkowski, Sinding, Rachmaninoff, Chopin, Schumann and some of his own compositions.

Under the appropriation made by the Seattle City Council three bands have played in the parks during the summer months. Wagner's Band, under the leadership of Theodore Wagner; Adams' Band, led by Albert P. Adams, and the American Legion Band, James I. St. John, conductor, have provided a series of programs that have attracted thousands. Next year's concerts have been assured.

A dinner, given on Aug. 22 by the Seattle Clef Club, furnished an opportunity for those visiting musicians who are taking summer work in Seattle to meet the local music teachers. Fifty persons sat down to dinner at the Pig'n Whistle. Carl Paige Wood, member of the University of Washington music faculty and vice-president of the Clef Club, was toastmaster, and toasts were responded to by Arnold J. Gantvoort, new Dean of the Cornish School faculty; Mr. Potjes, pianist; Eugene Field Musser, pianist; Sergei Klibansky of New York, vocal teacher; Mrs. F. C. Saunders of the Vancouver, B. C., Woman's Music Club; Mrs. L. B. Furey of Honolulu; Minnie A. Boyd, Winnipeg; Bernice Berry, Missoula, Mont., and Edmund J. Myer of New York.

Lois Adler, who recently joined the Cornish School faculty, gave an artistic

piano recital, the program including Schumann's Sonata in G Minor.

CLOSING A SUMMER master class of eight weeks at the Cornish School, Sergei Klibansky presented ten of his students in recital on Aug. 31, with John Hopper as accompanist. Those contributing to the program were Alice Bender and Mrs. F. S. Lang, contraltos; Mrs. Chas. Farrel, Gertrude Nelson, Katharine Rice, Emilia McConnan, Mrs. J. N. Clapp and Abbie Howard, sopranos, and Sydney Allison and Ernest Worth, baritones.

Through the presence of Annie Louise David in Seattle, the Pacific Northwest Chapter of the National Association of Harpists, Inc., has been organized. The local officers are Eleanor Nordhoff Beck, president; Minerva Edwards, secretary, and Robert R. Abbott, treasurer. The charter members of the chapter, in addition to those already named, are Hazel Thorp, Ruth Linrud, Sylvia M. Romano, Muriel Curran Gable, Annie Louise David is honorary president.

Episcopal Commission Recommends Music Training for Clergy

PORTLAND, ORE., Sept. 9.—A plea for the maintenance of standards of music commensurate with those of the liturgy and the high office of music in the Protestant Episcopal Church is made in the report of the Joint Commission on Church Music, which will be presented to the general convention of the church here. The report recommends that facilities for musical education be provided for the clergy through the systematic instruction of all candidates for holy orders in the theological school; that organists receive authoritative specialized instruction in conservatory and college musical departments and through diocesan conferences; and that congregational singing should be developed. Training in church music, the report asserts, has suffered great neglect. The report has been prepared by Dr. Wallace Goodrich of the New England Conservatory, secretary of the commission, which includes, among other authorities, Dr. Miles Farrow of New York and Dr. Peter C. Lutkin of Chicago.

San Diego Musicians Married

SAN DIEGO, CAL., Sept. 9.—Jessie Voigt, violinist, and Nino Marcelli, cellist and conductor, members of the music faculty of the High School, were married on Aug. 30. W. F. REYER.

Boston Organist Heard in Long Beach, Cal.

LONG BEACH, CAL., Sept. 9.—William C. Heller, organist of St. Ann's Episcopal Church of Boston, who is visiting this city, appeared in recital under the auspices of the choir of the First Presbyterian Church on Aug. 29. Ada Potter Wiseman, soprano, leader of the choir, and Francis Heller, baritone, appeared on the program, and Mrs. Arthur J. Keltie was the accompanist.

A. M. GRIGGS.

Dr. Stewart in San Diego Recital

SAN DIEGO, CAL., Sept. 9.—In a recent recital on the outdoor organ at Balboa Park, San Diego, Cal., the program given by Dr. Humphrey J. Stewart, municipal organist, included an Allegro Marcato by Baumgarten; Persian Suite, "A Cyprian Idyll" and "Ancient Phoenician Procession," all by Stoughton; "Evening Chimes" by Wheeldon, and "From the Land of the Sky-Blue Water" by Cadman.

Birmingham Singer Marries

FAIRMONT, W. VA., Sept. 9.—Erle Stapleton of Birmingham, Ala., baritone, who has been appointed to the faculty of the Presbyterian School for Girls at Milford, Tex., was married to Stella Florence Martin of Fairmont, daughter of Rev. A. M. Martin, at Billingsley Memorial Methodist Episcopal Church on Aug. 31.

Edgar Schofield Entertained at High Point, N. C.

HIGH POINT, N. C., Sept. 11.—A dinner was given recently at the Sheraton Hotel in honor of Edgar Schofield, New York baritone, by the Musical Art Club. Musicians from several towns appeared on the program.

Frances Newsom Sings at Branford, Conn.

BRANFORD, CONN., Sept. 9.—Frances Newsom, a summer visitor at Indian Neck, sang at Montowese House on two Sunday evenings, after a recital in Milford, Pa., and was warmly applauded.

Fred Patton, baritone, has been booked for a concert before the Eurydice Club of Toledo, Ohio, next season.

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OPERA IN GREEK THEATRE

Berkeley, Cal., Hails "Hänsel und Gretel"
—Arion Trio in Concert

BERKELEY, CAL., Sept. 9.—"Hänsel und Gretel" was successfully presented by Paul Steindorff at the Greek Theater on Aug. 26, with Mabel Reigelman as a joyous Gretel and Anna Young singing artistically as Hänsel. The cast also included Easton Kent as a realistic Witch; Jack Hillman, an effective Peter; Clare Harrington, a dramatic Gertrude, and Rosa Honyikova and Elfrieda Steindorff as the Sandman and Dewman. An orchestra of forty members, largely from the San Francisco Symphony, materially shared in the success of the evening. The performance was witnessed by an audience estimated at 5000 persons. Selby Oppenheimer was general manager of the production.

The Arion Trio, comprising Josephine Holub, violinist; Margaret Avery, cellist, and Mrs. Joice Holloway Berthelson, pianist, has appeared with success in the Sunday Half-Hours at the Greek Theater. This Trio represents an outgrowth of the work on behalf of music in Oakland public schools. Beginning when they were students at Technical High School, under Hermann Trutner's direction, these players laid the foundation for an artistic ensemble which has become a recognized organization of Northern California. The Half-Hour on Aug. 27 was artistically contributed by Pearl Hassock-Whitcomb of San Francisco, contralto, and Helen Vallon of Chicago, pianist.

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In the first of a series of monthly musicals at the Cora Williams Institute, on Aug. 27, Mme. Parrish-Moyle, soprano; Lizette Kalova, Russian violinist, and Edgar Thorpe, pianist, gave a program of much interest.

A. F. SEE.

MUSIC IN FOREST PLAY

San José Musician Appointed to Cornish School, Seattle

SAN JOSÉ, CAL., Sept. 9.—In the production of "Ersa of the Red Trees," a forest play by Dan Totheroh and Garnet Holme, which was given recently before an audience estimated at 2000 persons in the Big Basin, the California Redwood Park in the Santa Cruz Mountains, Katherine Edson of San Francisco appeared in the title rôle, and music for the dancing was supplied by Walter Oesterreicher, flautist and orchestral manager for the San Francisco Symphony. The drama, which was performed by the Mountain, Forest and Desert Players, is a plea for the conservation of the forests.

Eugene Field Musser has resigned as head of the piano and organ departments of the Pacific Conservatory to take a place on the faculty of the Cornish School in Seattle. During the summer he coached with Calvin Cady.

The San José Musical Association has adopted by-laws and elected a governing board, consisting of Dr. C. M. Richards, Mrs. Howard Tennyson, Daisie L. Brinker, Charles M. Dennis, Dr. Kemp, Chester Herald and D. Burnett.

The California Ladies' String Quartet, which has resumed rehearsals, announces a change in its personnel. Lois Downing will be at the viola desk. The other members of the ensemble are Marjory M. Fisher, first violin; Agnes Ward, second violin, and Ethel C. Argall, cello.

M. M. FISHER.

Tyler, Tex., Hears Violinist

TYLER, TEX., Sept. 9.—Virginia Hambrick, violinist, who spent August with her parents, appeared in an excellent recital on Aug. 24, at the First Baptist Church. She was assisted by Mildred Bruck, pianist, graduate of Cincinnati Conservatory; Charles Willis, of the State University, cornet soloist and Mrs. Durst and Mrs. Willis, accompanists.

L. B. D.

Julien Paul Blitz Takes Post at Academy in San Antonio

SAN ANTONIO, TEX., Sept. 9.—Julien Paul Blitz, cellist, and conductor of the San Antonio Symphony, has been chosen as dean of music at the Ursuline Academy, the department to include voice, piano, string and wind instruments.

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BUSINESS MEN AID ART IN BERKELEY

California City Chamber of Commerce Plans Project to Foster Music

By A. F. See

BERKELEY, CAL., Sept. 9.—A conference called by Charles Keeler, secretary of the Berkeley Chamber of Commerce, recently discussed the local situation in music and art, and a plan was proposed by which, it is hoped, the Chamber will develop the city as an art center. Seventy-five persons, representative of the East Bay cities, attended the meeting.

It was officially announced that the Chamber of Commerce had decided not to back the Berkeley Music Festival, and that without such backing the festival could not be held. Though the first one, last September, was a success in many respects, the Chamber felt that the financial results were not sufficient to warrant the continuance of the festival this season. It was organized on the recommendation of an art committee appointed last year by the Chamber in its desire to develop Berkeley as an art center, but

GUION IN RECITAL

El Paso Greets Composer of "Turkey in the Straw"—Stoes Gives Program

EL PASO, TEX., Sept. 9.—David W. Guion, Texas composer, gave a recital featuring a number of his own compositions recently at the Woman's clubhouse. Assisting him were Mrs. Robert Holliday, Zula Sibley, Mrs. C. J. Andrews and Mrs. W. T. Owen. "Turkey in the Straw" and a number of Negro spirituals were included in the program.

Paul Stoes, of Las Cruces, N. M., violinist, gave a recital, his second in El Paso, under the auspices of the MacDowell Club, on Aug. 29, and played numbers by Rimsky-Korsakoff, Randegger, Rekfeld and Bach. Mrs. George Frenger, pianist, played with Mr. Stoes Tartini's Sonata for violin and piano

it is now thought that a different plan should be tried.

The new plan is to induce the various artists to join the Chamber of Commerce in sufficient numbers to warrant the employment of a paid secretary whose sole duty will be to look after their interests. The Chamber stands ready to back, morally, any worthy enterprise or organization for the advancement of art, and the Board of Directors has authorized the formation of an Arts and Crafts Committee, and as soon as the necessary number have joined the Chamber, a policy will be adopted and work begun toward a definite end.

Mr. Keeler and Gilbert Moyle have both labored untiringly to bring the Chamber of Commerce to see that a strong music and art colony is as advantageous to the city as a new factory. Both have given of their time gratuitously to advance the interests of worthy artists, without favor or discrimination.

If the present plan matures, the committee will be appointed and the secretary secured and the organization will foster an amateur orchestra, annual Art Exhibition and an annual Music Festival.

and accompanied Mr. Stoes and Mrs. Frederick Dean, contralto.

Another recent concert of interest was the guest program of the MacDowell Club at the Woman's Clubhouse, under the direction of Mrs. W. R. Brown. Neil Guion, sister of the composer, spoke on the plans of the music department of the public schools, of which Miss Guion is supervisor. Mrs. J. Ivanovitch and Mrs. Warren Small, pianists; Zula Sibley, soprano; Mrs. W. N. Daughdrill, violinist, and Maurice Sackett, flautists, also appeared on the program.

HOMER G. FRANKENBERGER.

PARKERSBURG, IOWA, Sept. 9.—Jane Haffa, violinist, gave a concert on Aug. 24 with Sheldon Foote of Princeton, N. J., pianist and organist. Mr. Foote, who is visiting his father in Parkersburg, will make his home in Milwaukee, Wis.

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From Ocean to Ocean

NEW LONDON, CONN.—Mildred Piberg, pupil of Herbert Witherspoon, gave a song recital at the summer home of Mrs. Harry Tooker Warnick at Eastern Point.

FAIRMONT, W. VA.—Frank Delegatti, violinist; Mrs. Harold Schwarm, singer, and Katherine Moore, accompanist, gave a musical program at a recent luncheon of the Quota Club.

BIRMINGHAM, ALA.—The following officers have been elected by the Jefferson County Musical Association: A. A. Vines, president; Thomas Partain, vice-president; W. M. Johnson, secretary and treasurer, and Rev. J. N. Scott, chaplain.

MARIETTA, OHIO.—Barbara Kerns has been appointed organist and choirmaster at the First Presbyterian Church. Miss Kerns studied at the New England and

Chicago Conservatories, and has made many appearances in public as a pianist.

REDLANDS, CAL.—Principal A. Haven Smith of the High School announces the appointment of Mrs. Cole, formerly of the Venice High School, as supervisor of music during the coming school year. Louis D. Eichhorn has resigned his post as choirmaster of the First Methodist Church, owing to ill-health.

MITCHELL, S. D.—Vesta Murray Watkins, lyric soprano; Arthur Semans, baritone, and Bernice Frost, pianist, were vigorously applauded in a recent program given before the Mitchell Musical Club in the parlors of the Methodist Church. Marjorie Ford Hedden shared in the success of the concert as accompanist.

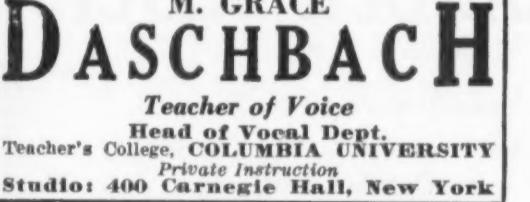
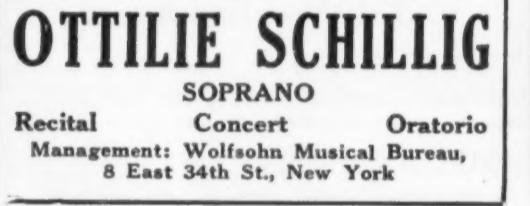
HUNTINGTON, W. VA.—Community singing was carried on at the beaches during the summer. Louis Gilmore, soloist at the First M. E. Church, was the song leader and Mrs. Harry Goheen, the accompanist. Mrs. H. A. Lawrence, chairman of the music committee of Huntington Community Service, organized the schedule.

LEWISBURG, W. VA.—Elizabeth Estelle Rucker of Seaville, Mo., mezzo-soprano and pianist, appeared in an interesting recital for the benefit of the John A. Preston Community House, and had to give many encores. Susie Lynn Nelson, violinist; Mrs. W. H. Burkholder, organist, and Ethel Shoughrow, pianist, assisted in the program.



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BELLINGHAM, WASH.—A program was recently given before the students of the midsummer course at the Normal School by a trio comprising John Roy Williams, violin; P. E. Stone, 'cello, and Maud Williams, piano, and by Harrison Raymond, singer, for whom Miss Horst was accompanist. Mildred Peters and Lenore White gave a piano recital at the studio of their teacher, Miss Strange.

violinist, and Vera Rousculp, soprano, assisted. The second of the series was given by Lois Matthias of Belmore, Ohio, and was also interesting.

BIRMINGHAM, ALA.—Virginia Cartee, who has charge of the vocal department of the school for the blind at Talladega, Ala., and is herself sightless, gave a concert here last week under the direction of Edna Gockel Gussen, director of the Birmingham Conservatory. She was accompanied by Mrs. Gussen. Mrs. Forest Dabney Carr, whose husband was recently drowned at Virginia Beach, has returned to Birmingham to live. Alie Graham has returned to Birmingham after a year in the music faculty of the Mississippi College for Women, and will re-open her studio here. She is a graduate of the Cincinnati Conservatory and is a writer for musical magazines.

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People And Events in New York's Week

Grand Opera Society to Give "Tales of Hoffmann"

The Grand Opera Society of New York plans to give a performance of "The Tales of Hoffmann," which is now being rehearsed. The society, now entering upon its third year, was founded by Zilpha Barnes Wood to afford an opportunity for young singers to acquire operatic routine, and its members include professional and non-professional singers. It has already given performances in English of "Faust," "Martha," "Cavalleria Rusticana," "Pagliacci" and "Carmen."

Nicola Zerola Soloist at Capitol Theater

Nicola Zerola, operatic tenor, sang the aria, "Di Quella Pira" from "Trovatore," on the program of the Capitol Theater, New York, S. L. Rothafel, director, during the week beginning Sept. 10. The orchestra was heard in three movements of Tchaikovsky's Fourth Symphony, conducted by Erno Rapee. A prologue entitled "Memories of Vienna" included Strauss' "Blue Danube," sung by the Capitol Quartet, comprising Elizabeth Ayres, Louise Scheerer, Ava Bomberger and Ray Hunter, accompanied by a small orchestra led by Fredric Fradkin, concertmaster; Poldini's "Chanson Bohème," played as violin solo by Mr. Fradkin; Kreisler's "Schön Rosmarin," danced by Maria Gambarelli, and Brahms' Sixth Hungarian Dance, interpreted by Alex-

ander Oumansky, Thalia Zanou and the ballet corps, accompanied by an ensemble of singers. Doris Niles danced an Indian Dance by Strickland.

Works by Suppé and Goldmark Played by Riesenfeld Theater Orchestras

Suppé's "Pique Dame" Overture was played by the orchestra at the Rivoli Theater, New York, Hugo Riesenfeld, director, under the batons of Frederick Stahlberg and Emanuel Baer, during the week beginning Sept. 10. Ocy Shoff, mezzo-soprano, and Fred Jagel, tenor, sang Streletzki's "Dreams." Paul Osmond gave a dance interpretation of Gabriel-Marie's "La Cinquantaine." At the Rialto Theater, the ballet music from Goldmark's "Queen of Sheba" was played by the orchestra under Mr. Riesenfeld and Joseph Littau. The soloists in a prologue entitled "Oriental" were Mary Fabian, soprano, and Giovanni Diaz, tenor, with Margaret Daily as the solo dancer. Frank Stewart Adams played organ numbers.

Zalish Studio Reopened

David Zalish, pianist and teacher, has returned to New York after a vacation and has reopened his studio with an increased enrollment. "Many students who intend to devote their life work to music do not possess the requirements for a successful concert career," says Mr. Zalish, "and it is a mistake for a teacher to encourage such ambition. These students should direct their energy toward fitting themselves for teaching, which requires as high a standard of musicianship as performing in concert. The task of directing the activity of the student is thus one of the greatest responsibilities of the teacher."

Klibansky Conducting Classes in Memphis

Sergei Klibansky, New York vocal instructor, who has just concluded a series of classes at the summer session of the Cornish School in Seattle, began a four weeks' term of master classes at the Theodor Bohlman School of Music in Memphis, Tenn., on Sept. 11. He will reopen his New York studio about the middle of October.

To Contrast New Violin with Stradivarius

J. D. Horvath, violin expert, who claims that the quality of the early Italian violins was acquired through an in-

tricate filling process which was applied previous to varnishing, and that he has discovered this process, will sponsor a public demonstration at Aeolian Hall on Nov. 13, and will contrast the tonal qualities of a new violin, treated by himself, with those of a Stradivarius violin owned and played by Michael Banner.

Hear New Works by Fannie Dillon

Three new compositions in manuscript for violin and piano by Fannie Dillon had their first performance at a musicale given by Grace Freeman, violinist, and Miss Dillon at the studio of Edwin Hughes on Aug. 31. The pieces, which were composed by Miss Dillon during her stay at the MacDowell Colony in Peterboro, N. H., last summer, bear the title of "Etudes," the second of which is based on an Indian theme given her by Arthur Nevin. Piano numbers by Miss Dillon were also played by the composer and Mr. Hughes.

Jeanne de Mare, Pianist, Plans Lecture Recitals

Jeanne de Mare, lecturer-pianist, is planning an active season of lecture recitals devoted to modern American and European composers. During the summer Miss de Mare gave concerts at Greenwich, Conn., Provincetown, Mass., and Sugar Hill, N. H. In addition to her New York appearances during the coming season she has been engaged for recitals in Chicago and Denver and is planning a visit to the Pacific Coast.

Idis Lazar Makes Many Appearances

Summer engagements of Idis Lazar, New York pianist, included a recital with Manuel Carvalho, Portuguese baritone, in Hoboken, N. J., another with Helen Ware, violinist, in Arden, Del., and appearances at an *Evening Mail* concert at Aeolian Hall, New York, and at the W. V. P. Radio Station, Governor's Island. A recent appearance of Miss Lazar and Mr. Carvalho in Provincetown, Mass., resulted in a re-engagement. They were heard later in Fall River, Mass.

M. Grace Daschbach to Reopen Vocal Classes

M. Grace Daschbach, vocal instructor and head of the vocal department of Teachers' College, Columbia University, will return to New York on Sept. 19 to begin the enrollment of students at the college on the following day and reopen her private studio in Carnegie Hall. Miss Daschbach has spent the summer at her home in Pittsburgh.

Adelaide Gescheidt Returns from Abroad

Adelaide Gescheidt, sole teacher of Judson House, Irene Williams, Fred Patton and Alfredo Valenti, has resumed instruction for the season at her Carnegie Hall studios after a trip abroad. Her associates in her work this year are Charles A. Baker, Gustave Ferrari, Henriette Gillette, Eleanor Waite, Frances Holloran, Anne Tindale and Gunhilde Jette.

Levenson Compositions Heard

Boris Levenson will give the first of his annual New York concerts, devoted exclusively to his own works, on Nov. 21, at Aeolian Hall. Among the artists who will include Levenson compositions in their concert programs in the coming season are Sophie Braslau, contralto, and Boris Hambourg, cellist. Two of his piano pieces were recently performed by Eugene Bernstein in concerts in Seattle and Cheney, Wash.

Seventh Year of Free Concerts at DeWitt Clinton Hall

Charles D. Isaacson will open his seventh season of New York concerts at DeWitt Clinton Hall on Sunday evening, Sept. 17. Dorothy Jardon, soprano, and Josef Borisoff, violinist, will appear. The concerts, held once more under the auspices of the *Evening Mail*, will be free to the public as usual.

Gegna to Play in Aeolian Hall

Jacob Gegna, violinist and teacher, has reopened his New York studio after a summer spent in Long Branch, N. J. In addition to his teaching work, Mr. Gegna will be heard in many concerts, chief of which will be his first recital in Aeolian Hall.

Jascha Fishberg, Violinist, a Newcomer in New York

A newcomer who will appear in recital and open a studio in New York this season is Jascha Fishberg, violinist. He studied with Auer at the Petrograd Conservatory, was concertmaster of the Imperial Orchestra in Petrograd from 1910 to 1912, was heard in Berlin in 1912 and was professor of violin in the Tiflis Conservatory for seven years. He has just returned from Constantinople, where he appeared in recital, as did several of his pupils, among them Fima Fidelman, who is now playing in Berlin. He is a brother of a member of the Philharmonic Orchestra.

Granberry Piano School to Reopen

The Granberry Piano School, George Folsom Granberry, director, will begin its seventeenth season in both its Carnegie Hall and Brooklyn studios on Oct. 2. Mr. Granberry has just returned from the South, where he inaugurated a course for the professional training of teachers in the University of Georgia Summer School. A feature of the course was a series of four lectures by Mr. Granberry, which was attended by both the students and the people of Athens. A public recital by Mrs. Granberry also attracted wide attention.

Caroline Curtiss Moves to New York

Caroline Curtiss, soprano, whose successful début in recital at Aeolian Hall the season before last is remembered, is now making her home in New York, and will fill recital and concert engagements in the East this season. Last year she was in charge of the vocal department in the Florida State College for Women at Tallahassee, Fla. Mme. Curtiss was married recently in San Francisco to Arthur Frances Wieners of New York.

A. Russ Patterson in New Home-Studio

A. Russ Patterson, vocal instructor, has moved into his new home-studio on West Seventy-sixth Street, where he will begin his teaching the latter part of the month. Mr. Patterson and his associate teachers will occupy the entire building. The building contains an auditorium suitable for recital purposes, and pupils will be presented in programs each week.

Bruno Huhn Returns from Vacation

Bruno Huhn has returned to New York after his summer's holiday at Easthampton, L. I. and as soon as his apartment at the Osborne is ready will occupy it and begin his season of vocal instruction and coaching.

Caroline Mihr-Hardy Begins Season's Activities

Caroline Mihr-Hardy began her teaching for the season at her New York studios on Sept. 7. Among her professional pupils Mme. Mihr-Hardy numbers Marion Telva, contralto, of the Metropolitan Opera Company.

PASSED AWAY

Louis Adolphe Coerne

BOSTON, Sept. 12.—Louis Adolphe Coerne, who since 1915 was the head of the department of music in the Connecticut College for Women, died in Boston yesterday, aged fifty-two years. Mr. Coerne, who was born in Newark, N. J., received his musical training in America and Europe, and graduated at Harvard in 1905. He composed the opera "Zenobia," produced in Bremen in 1905, the symphonic poem "Hiawatha," and many other works.

Raye McKenna

RONCEVERTE, W. VA., Sept. 9.—Raye McKenna, singer, who appeared in concert under the name of Florence Wallace, died at the Ronceverte Hospital on Sept. 2 from injuries received through a fall from a bicycle. A Michigan soloist, she had been engaged for the Greenbrier Valley Fair concerts and appeared on the first night with marked success.

Bessie Davis Taylor

DALLAS, TEX., Sept. 9.—Bessie Davis Taylor, music teacher, died recently in a sanatorium, after a brief illness. Mrs. Taylor was well known in the musical world of Texas, having maintained studios in this city and in Austin and Texarkana.

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ARTISTS RETURN IN FORCE FROM ABROAD

Charles Hackett, Sue Harvard, Luella Meluis, Rosina Galli Among Arrivals

Liners from Europe brought a number of artists to America during the past week. The largest single delegation was a group of artists who arrived on the Conte Rosso for the opening of the San Carlo opera season. The number included Gaetano Bavagnoli and Agide Jacchia, conductors; Gennaro Bara, Romeo Boscacci and Francesco Curci, tenors, and Pietro De Biasi, bass. The same liner brought Rosina Galli, première danseuse of the Metropolitan Opera Company, who spent the summer in France and Italy.

Charles Hackett, accompanied by Mrs. Hackett and their infant daughter, were passengers on the Paris returning from France. Mr. Hackett spent the past eight months in Europe, where he sang leading rôles at La Scala in Milan, at the Monte Carlo Opera and at the Opéra and Opéra Comique in Paris. He also appeared in two gala performances given recently at Deauville in honor of the King of Spain.

Sue Harvard, soprano, returned on the Aquitania after three months spent in the British Isles where she made several concert appearances and sang at dinners given by Ambassador George Harvey and Premier Lloyd George. Mrs. Otto Kahn and Marcia Gluck, the small daughter of Efrem Zimbalist and Alma Gluck, were also on the passenger list of the Aquitania. Luella Meluis, coloratura soprano, returned to America on the Homeric after several months abroad during which she paid a visit to her teacher Jean de Reszke on the French Riviera.

The Adriatic brought Samuel Insull, president of the Chicago Civic Opera Association, and among the passengers on the Majestic were Richard Aldrich, music critic of the New York Times and Mrs. Aldrich; André De Coppet and Mrs. De Coppet and Mrs. E. J. De Coppet. Mrs. Anna Franko, wife of Nathan Franko, conductor, returned from Europe on the Manchuria.

Tamaki Miura, soprano, arrived on the Tenyo Maru at San Francisco on Sept. 13 to join the San Carlo Opera Company.

The only sailings of the week were George Schumann and Mrs. Charlotte Grief, son and daughter of Ernestine Schumann Heink, who were passengers to Germany on the Hansa.

George MacNabb Joins Eastman School Faculty

SYRACUSE, N. Y., Sept. 11.—George MacNabb, pianist, has just become a member of the faculty of the Eastman School of Music in Rochester. Aside from his teaching duties at the Eastman School, which begin on Sept. 18, Mr. MacNabb will have a heavy season of concert work, of which several early engagements have already been filled. Besides spending a vacation this summer, Mr. MacNabb has made a number of Ampico records, the first of which has just been released and the second is to be released in October. He is booked for many concerts in conjunction with the Ampico upon the release of these two recordings.

New Organ for Wichita Theater

WICHITA, KAN., Sept. 9.—The \$12,000 organ in the new Orpheum Theater has been installed by George Kilgen & Sons of St. Louis, and is a two-manual instrument of the most modern type. Lloyd Hutton of Dallas, Tex., has been appointed organist. T. L. KREBS.

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Zuro Opera Company Opens Season in Brooklyn



Upper Row Photos, Left to Right—Fernand de Gueldre; Fraser Studio; Campbell Studio; Floyd, N. Y.

Prominent Personalities in the Zuro Opera Season at the Academy of Music, Brooklyn—Upper Row, Left to Right: Alice Gentle, Mezzo-Soprano; Josiah Zuro, Impresario and Conductor; Hugo Riesenfeld, Guest Conductor; and Carolina Andrews, Soprano. Lower Row: Edith de Lys, Soprano; Leonardo del Credo, Tenor; Lucy Gates, Soprano, and Dorothy Pilzer, Contralto

A TWO weeks' season of opera under the direction of Josiah Zuro at the Brooklyn Academy of Music opened on Monday night with a performance of "Carmen." Mr. Zuro's plan is to present opera with good casts at popular prices. If the two weeks' venture proves successful the season is to be extended.

Alice Gentle sang the title rôle of the opening opera, taking the place of Marguerita Sylvia, who was originally announced in the part but was forced to withdraw on account of illness. Miss Sylvia is scheduled to appear in later performances. Leonardo del Credo was cast as *Don José* and Giuseppe Interrante sang *Escamillo*. Others in the cast were Lucy Gates as *Micaela*, Carolina Andrews as *Frasquita*, Elinor Marlo as *Mercedes*, Lorenzo Bozzano as *Zuniga*, Fausto Baldi as *Remendado* and Luigi Dalle Molle as *Morales*. Mr. Zuro conducted and the stage direction was in the hands of Alexander Puglia. Bernard Cantor is stage manager of the company; Nina Pecolati is ballet mistress, and the première danseuse is Sylvia Parodi. The scenery is furnished by Theodore Isaac, who for many years was associated with the enterprises of the late Oscar Hammerstein.

For his season, Mr. Zuro has recruited a company which includes a number of artists who will make their débuts in opera during the season at the Brooklyn Academy. Among the sopranos are Lucy Gates, Edith de Lys, Melvina Passmore, Carolina Andrews, Miriam Lax, Grace Bowman and Mary Fabia. The contraltos and mezzo-sopranos are Marguerita Sylvia, Alice Gentle, Dreda Aves, Susan Ida Clough, Inga Wank, Arabelle Merefield, Dorothy Pilzer, Beatrice Wrightwich and Elinor Marlo.

In the list of tenors are Leonardo del Credo, Ralph Errolle, Ruggiero Baldrich, Giovanni Diaz and Ugo Baldi. The baritones and basses are Richard Borelli, Augusto Ordóñez, Giuseppe Interrante, Robert Ringling, Vito Moscato, Luigi Dalle Molle, Fred Patton, Lorenzo Boz-

zano and Fausto Baldi.

Début performances are scheduled for Miss Lax, Miss Wank and Miss Merefield and by Mr. Patton and Mr. Ringling.

The répertoire includes "Carmen," "Gioconda," "Rigoletto," "Traviata," "Il Trovatore," "Tales of Hoffmann," "Faust," "Cavalleria Rusticana," "Pagliacci," "Lohengrin," "Barber of Seville," "Martha," "Lucia di Lammermoor" and "Aida." The prospectus announces fourteen presentations in twelve days. All are to be conducted by Mr. Zuro with the exception of "Lohengrin" and "Cavalleria," which Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion Theatres, is conducting. Mr. Zuro, as assistant to Mr. Riesenfeld, has been in charge

NEW HONOR FOR SCHIPA

Tenor Made Knight Commander of the Italian Crown

CHICAGO, Sept. 9.—Tito Schipa, tenor of the Chicago Civic Opera Association, has been made Knight Commander of the Italian Crown.

The decoration was given by King Victor Emmanuel following a reception for the president of the Argentine Republic at which Mr. Schipa sang. The new honor follows that of Knight Commander of the Royal Order of Spain and Portugal accorded him four years ago, and is bestowed upon him in recognition of his services to art.

During Mr. Schipa's vacation in Paris and Rome, he has gathered some rare and special songs for his coming concert tour in the United States.

of the musical programs of the three theaters. He was born in Russia, and has been associated with various musical enterprises in this country since the age of eighteen.

Mr. Zuro proposes to present a season of opera before the opening of the Metropolitan season from year to year, provided the venture is well received by the New York public. Through his post as music director of three of the largest motion picture houses in New York he is brought into contact with a great number of promising young singers who are eager to try their abilities on the operatic stage. Many of these Mr. Zuro will enter from time to time in his operatic enterprises.

Crimi Returning to America for Concert Tour

Giulio Crimi, tenor, will return to America in the last week in September, and will be heard extensively in concert before joining the Chicago Opera forces in November. While in Italy, Mr. Crimi sang at the opening of the new opera house in Catania, his native city, in a performance of "Carmen."

E. Robert Schmitz Begins European Recitals in France

E. Robert Schmitz, pianist, began his concert work in Europe on Aug. 18 at Aviens, France, the week following his arrival in Paris. He appeared that evening with orchestra, and in a chamber music concert the following evening.

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